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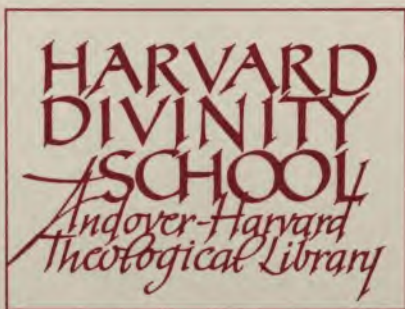
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MELODIES & CHANTS,

ADAPTED TO

“Hymns for the ‘Little Flock.’”



COMPILED BY T. WILLEY.

SECOND EDITION.

“And at midnight Paul and Silas prayed, and sang praises unto God, and the prisoners heard them.”—*Acts xvi. 25.*



LONDON :
G. MORRISH, 20, PATERNOSTER SQUARE, E.C.

1886.

To be had of the same Publisher.

**"A Few Hymns and some Spiritual Songs for 'The
Little Flock,'"**

SELECTED, 1856; REVISED, 1881.

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PREFACE.

THIS Collection of Tunes has been brought together, as its name describes, for use with the book known to many of the Lord's people under the title of "A Few Hymns and Spiritual Songs for 'The Little Flock,'" as revised 1881. It is issued with a desire that it may lead to a better appreciation of an exercise which, when carried out in accordance with the apostle Paul's twofold description, "with the spirit and with the understanding," is peculiarly elevating and refreshing, and one whose distinctive place, both in the assembly and the home, is freely and heartily recognised in the New Testament.

The Compiler has not limited himself to any special style, but has left himself free to collect from all available sources, old and new, whatever was in character with the hymns under consideration ; taking as a guiding principle that just as the setting of a diamond should be so simple as not to divert attention from the beauty of the gem which is enshrined in it, so a tune should contain nothing which would interfere with either the words or the spirit of the hymn with which it is being sung.

It will be readily discovered which of the tunes are more suited

for the home-circle than for the assembly, and they will be used accordingly.

The Compiler has to acknowledge with many thanks the courtesy and readiness with which applications for the use of copyright tunes have, with a few exceptions, been acceded to (see Index No. 2). Every effort has been made to prevent infringement of copyright ; but if in any case this has inadvertently occurred, it shall, if desired, be rectified in a future edition.

It would be superfluous to offer any thanks to those who have so kindly helped in various ways in the production of this book, inasmuch as their service, like that of the Compiler himself, has been rendered for the sake of One who will take due note of this or any other "work of faith" or "labour of love" done either for Himself or those dear to Him.

May He re-kindle and keep bright in all our hearts the hope of a speedy fulfilment of His loving promise, "I will come again and receive you unto Myself, that where I am there ye may be also" !

LONDON, *May*, 1883.

No. 1.—INDEX TO

HYMNS IN IRREGULAR METRES,

WITH

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No. 2.—ALPHABETICAL INDEX.

Those marked * are copyright tunes or arrangements, inserted by permission,
or composed for this book.

NAME AND METRE.	NO.	COMPOSER OR SOURCE.
Abendlied C.M.	7	German.
Abridge C.M.	17	Isaac Smith.
Adeste Fideles . . 10's and 11's, irregular	202	John Reading.
Adoration 8.7.8.7.	155	Weber.
*Alban's 6.6.6.6.8.8.	97	W. H. Havergal, by permission of Miss Havergal.
Aldwyn 8.7.8.7, double (iambic)	228	G. C. Stebbins.
"All is well" 8.4.8.4.8.8.8.4.	236	
Alla Trinita 8.7.8.7, double	178	From Laudi Spirituali, 1545.
Alma 8.7.8.7.	158	Ascribed to S. Webbe.
Arabia 8.6.8.6.8.8.	231	
*Arimathæa 8.7.8.7.	164	Mrs. Dent.
Arlington C.M.	8	T. Arne.
Ashley C.M. with chorus	33	Martin Madan.
*Ashton 4-7's.	143	W. Masom.
Auburn 6.6.8.4.	246	
Austin S.M.	79	A. E. Lord.
Austria 8.7.8.7, double	171	F. J. Haydn.
Aynhoe S.M.	73	Nares.
Barrow C.M.	15	From the "Sabbath Tune Book," compiled by Lowell Mason.
Belmont C.M.	21	S. Webbe.
Benediction 8.7.8.7, double	172	S. Webbe.
Berlin S.M.	75	German.

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NAME AND METRE.	NO.	COMPOSER OR SOURCE.
Bernburg . . . 7.7.8.7, double	103	H. L. Hassler (Bach's Passion Chorale).
Bethany . . . 6.4.6.4.6.6.6.4.	256	From the "Sabbath Tune Book," compiled by Lowell Mason.
Bethlehem . . . 8.7.8.7.	167	14th Century Melody.
Beulah . . . 8.4.8.4.8.8.8.4.	237	
Blyth . . . 4-7's.	138	Old French Melody.
Bonn . . . L.M.	61	From Beethoven.
Boylston . . . S.M.	81	Lowell Mason.
Brandenburg . . . 4-7's.	129	German.
*Bridgewater . . . 8.6.8.6.8.8.	232	J. U. Scobell.
Brookfield . . . L.M.	40	
Brunswick . . . 8.7.8.7.8.7.	229	L. Spohr.
Burnham . . . 7.6.7.6, double	113	
Calvary . . . 8.7.8.7.4.7.	182	J. Stanley.
Cambridge . . . S.M.	68	R. Harrison.
*Camden . . . L.M.	62	W. Masom.
Cantor . . . S.M.	69	From J. S. Bach.
Carey's . . . 6-8's.	83	Henry Carey.
Carlisle . . . S.M.	64	Lockhart.
Carton . . . C.M.	29	T. A. Geary.
Cassel . . . 6-7's.	146	German.
*Caswell . . . 8.7.8.7.	168	Frances R. Havergal, from "The Last Melodies of F. R. H.," by permission of Miss Havergal.
Celeste . . . 4-8's (anap.)	194	
*Clifton . . . 4-7's.	132	W. Masom.
Collooney . . . 10.8.10.8, double	217	
Confidence . . . 7.6.7.6, double	124	
*Crucifixion . . . 8.6.8.8.6.8.8.	233	The Compiler.
Cyprus . . . 7.7.8.7, double	105	Greek Melody.
Darwell . . . 6.6.6.6.8.8.	100	J. Darwell.
*Dayspring . . . 7.6.7.6, double (irregular)	127	The Compiler.
David . . . 4-8's (anap.)	192	From Handel.
*Deliverance . . . S.M. and chorus	242	The Compiler.
Dismission . . . 8.7.8.7, double	170	Samuel Webbe.

NAME AND METRE.	NO.	COMPOSER OR SOURCE.
*Dublin 7.6.7.6, double.	119	J. C. Trench.
Dursley 4-8's (anap.)	195	
*Eagley C.M.	24	J. Walch, by permission from the "Burnley Tune Book."
Easton 6.6.8.4.	244	W. Easton.
Eastwood L.M.	51	Claude Goudimel.
Eaton 6-8's.	86	Z. Wyvill.
Eden L.M.	50	Lowell Mason.
Egypt S.M. with chorus	243	Thomas Kelly.
Elberfeld 7.6.7.6.	110	German, from the "Geistlicher Lieder."
Elland 4-8's (anap.)	193	
*Ellers 4-10's.	209	E. J. Hopkins, from the "Song of Praise," by permission of Lady V. Evans-Freke.
*Ellington 6.6.6.6.8.8.	99	T. J. H.
Ernan L.M.	46	Lowell Mason.
Ethelburg 10's and 11's.	201	Beethoven.
*Evan C.M.	22	W. H. Havergal, by permission of Miss Havergal.
Evangelia 8.3.8.3.8.8.8.3.	238	Adapted from Auber.
Evening Prayer 8.7.8.7.7.7.	189	Lowell Mason.
Exeter 6.6.6.6.8.8.	98	Jesser.
Exultation 8.8.8.5. (trochaic)	224	
Fairford 6.6.6.6.8.8.	102	
*Faithfulness 8-8's (anap.)	197	J. U. Scobell.
Falcon St. . . . S.M.	72	Isaac Smith.
Farrant C.M.	1	Farrant, 1585. From the anthem, "Lord, for Thy tender mercies sake."
*Fellowship 4-7's.	144	J. U. Scobell.
Flensburg D.C.M.	35	L. Spohr. Harmonized by W. Masom.
*"Follow me" 8-7's.	152	M. M. Wells, by permission from "Sacred Songs and Solos."
French C.M.	2	Scotch Psalter, 1615.

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NAME AND METRE.	NO.	COMPOSER OR SOURCE.
Genf 6-8's.	92	Adapted from No. 119 in the "Geistlicher Lieder."
German Evening Hymn . . . 8.7.8.7.	159	
Gethsemane 6.6.8.4.	247	
Gibbons 4-7's.	137	Orlando Gibbons.
Giessen 6-8's.	90	
*Gladness 8.8.6.8.8.6.	94	J. U. Scobell.
Gloria 6.6.4.6.6.6.4.	253	Benjamin Milgrove.
Goodwin 7.6.7.6, double	116	G. J. Webb.
Greenwood S.M.	80	J. E. Sweetner.
*Guildsboro' 7.6.7.6.	111	W. Masom.
Haarlem 7.6.7.6.	109	German.
*Hallatrow 7.6.7.6, double	112	B. H.
Hallelujah 4-7's and Doxology	145	Carey, 1708.
Hamburg L.M.	47	Lowell Mason.
Hanover 10's and 11's.	199	Dr. Croft.
Happy Land 6.4.6.4.6.6.6.4.	257	Indian Air.
Hart's 4-7's.	130	Benjamin Milgrove.
*Heathlands 6-7's.	149	Henry Smart, by permission of Messrs. Nisbet and Co.
*Highbridge 7.6.7.6, double	122	J. U. Scobell.
Holley L.M.	54	George Hews.
Home C.M.	11	Lord Mornington.
*"Home at last" 8.7.8.7, double	174	Sankey, by permission from "Sacred Songs and Solos."
Hoyland 4-10's.	208	
*Humility 8.8.8.6.	221	W. Best, by permission of the composer.
Hursley L.M.	42	Huguenot Melody.
Ilfracombe C.M.	12	Attributed to S. Webbe.
Ilsey 8.8.8.6.	220	
Immanuel's Land 7.6.7.6, double, irregular	128	Miss Whately.
Innocents 4-7's.	134	Old Litany.
*Invitation C.M. double	36	Harmonised by W. Masom.
*Irene C.M.	28	J. U. Scobell.
Italian Hymn 6.6.4.6.6.6.4.	250	Giardini.

NAME AND METRE.	NO.	COMPOSER OR SOURCE.
*" It passeth knowledge " . 10.10.10.10.4.	216	Sankey, by permission from " Sacred Songs and Solos."
Jackson's C.M.	26	T. Jackson, about 1780.
*Joy C.M.	3	J. U. Scobell.
*Kedron 8.7.8.7.8.8.	230	The Compiler.
Kiel 4-7's.	141	A. J. Romberg.
Kilmarnock C.M.	20	Neil Dougall.
*Kirkstall 8.8.8.6.	222	F. Carr, by permission from the " Parochial Mission Tune Book."
Laus Patri 4-10's.	210	
Leiston 8.8.8.4.	226	
Lichfield 4-7's.	131	J. S. Bach.
Liege 6.6.8.6.8.8.	240	
*Light Divine . . . 10 4.10.4.10.10.	218	The Compiler.
London C.M.	4	Scotch Psalter, 1635.
" Lord Jesus, come " . . . 4.6.8.8.4.	258	
*Lucretia 7.7.8.7, double	104	J. C. Nattrass, by permission from the " Methodist S.S. Tune Book."
Luther's 6-8's.	87	Martin Luther.
Lyons 10's and 11's.	198	F. J. Haydn.
Mainzer L.M.	41	Mainzer.
Malton 7.6.7.6, double	114	
*Malvern 6-8's.	84	L. C. W.
Mannheim 8.7.8.7.4.7.	185	German.
Martyrdom C.M.	5	Hugh Wilson.
Melbourne 8.7.8.7.4.7.	183	From Handel.
Melcombe L.M.	44	Samuel Webbe.
Mendelssohn 8-7's.	153	Mendelssohn.
Miles' Lane C.M. irregular	32	Shrubsole.
Missionary 7.6.7.6, double	118	Lowell Mason.
Moreland S.M.	65	
Morning Hymn L.M.	37	Bartholomew, 1700.
Mount Ephraim S.M.	70	B. Milgrove.
Mozart 4-7's.	136	Adapted from Mozart.

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Nain 8.7.8.7.4.7.	179	German.
National Anthem . . . 6.6.4.6.6.6.4.	252	
Nottingham C.M.	6	Jeremiah Clarke, about 1700.
Oak 6.4.6.4.6.6.4.	254	Lowell Mason.
Oakham 8.7.8.7, double	175	
Old rooth L.M.	45	From the Genevan Psalter, 1543.
Old 148th 6.6.6.6.8.8.	101	From the English Psalter, 1562.
Oliver's 8.7.8.7.4.7.	184	From "Sacred Harmony."
Olivet 6.6.4.6.6.6.4.	251	Lowell Mason.
*"O Lord we adore Thee". (First Tune) 10's and 11's, irregular	205	J. U. Scobell.
*"O Lord we adore Thee" (Second Tune)	206	Mrs. Dent.
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Otterbourne L.M.	57	F. J. Haydn.
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Pearsfield 8.8.7.8.8.8.7.	227	
Pembroke 8.8.6.8.8.6.	96	J. Foster.
Peniel 6-7's.	150	D. Bortnianski.
Pilgrim S.M. double	82	J. B. Woodbury.
Pleyel 4-7's.	133	Ignace Pleyel.
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*Reapers 7.6.7.6, double	117	J. B. Woodbury, by permission from "Sacred Songs and Solos."
*Regent Square 8.7.8.7.4.7.	187	Henry Smart, by permission of Messrs. Nisbet & Co.
*Remembrance 7.6.7.6, double	125	The Compiler.
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Rhineland 8.7.7.8.	166	German, from the "Geistlicher

NAME AND METRE	NO.	COMPOSER OR SOURCE.
Ripon S.M.	71	H. G. Nägeli.
*Riseholme C.M.	31	W. Masom.
"Robe of Brightness" 7.6.7.6, double, irregular	123	Lowell Mason.
Rockingham L.M.	39	Edward Miller, about 1750.
Romanza 8.7.8.7.	163	From Beethoven.
Rosefield 8.7.8.7.7.7.	190	From the "Sabbath Tune Book," compiled by L. Mason.
Rousseau 8.7.8.7.4.7.	180	J. J. Rousseau.
Rutherford 7.6.7.6, irregular	126	D'Urhan, from "Chants Chrétiens."
*Sandon 10.4.10.4.10.10.	219	C. H. Purday, from the "Bristol Tune Book."
*Sawley C.M.	25	J. Walch, by permission from the "Burnley Tune Book."
*Scobell 7.7.8.7, double	107	J. U. Scobell.
Sharon 8.7.8.7	162	Dr. Boyce.
Shenley 8.6.8.6.8.6.	235	H. M. Warner.
Shepherd's Care 8.7.8.7, double	173	
*Shepton 6.6.8.6.8.8	241	J. U. Scobell.
Sicilian Mariners' 8.7.8.7.	157	
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*Sol Animæ L.M.	59	Adapted from a 16th century tune, by permission from the "Parochial Mission Tune Book."
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St. Anne's C.M.	19	W. Croft. (?)
*St. Bernard C.M.	27	The late Dr. Hayne, by permission of Mrs. Hayne.
*St. Catharine 6-8's.	91	Arranged by J. G. Walton, from the "Bristol Tune Book."
St. James C.M.	9	Raphael Courtville, about 1660.
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Stepney 8.7.8.7.7.7.	188	W. Bayley.
Sternburg 10's and 11's.	200	Beethoven.
Stonefield L.M.	55	S. Stanley.
Strasburg L.M.	48	German.
Studley 6-7's.	151	
Stuttgart 8.7.8.7.	160	German.
Submission 8.8.8.4.	225	Lady E. Osborne.
*Substitution 8.6.8.6.8.6.	234	Sankey, by permission from "Sacred Songs and Solos."
Suffield 8.7.8.7.	156	
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Swabia S.M.	77	German.
Swansea 7.6.7.6, double	120	
"Sweet Home". 10's and 11's, irregular	203	
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Syria 8-7's.	154	
Tallis's Canon L.M.	43	Thomas Tallis, 1565.
*The Master's Return . . . 6-10's.	212	The Compiler.
*"Till He come" . . . 8.7.8.7.7.7.	191	Lowell Mason, by permission from "Sacred Songs and Solos."
Tiverton C.M.	10	J. Gregg, 1760.
Tottenham C.M.	16	T. Greatorex.
Toulon 4-10's.	211	C. Goudimel.
*Tressillian 8.7.8.7.	161	W. Masom.
Trichinopoly . . . 7.6.7.6, double	121	Heber.
Trinity L.M.	58	Pierraccini.
Truro L.M.	53	Dr. Burney, 1728-1814.
Tytherton S.M.	67	S. West, 1795.
*Unity C.M.	23	J. U. Scobell

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NAME AND METRE.	NO.	COMPOSER OR SOURCE.
Vesper Hymn . . . 8.7.8.7, double	169	Russian Melody.
*Vevey . . . 8.7.8.7, double	176	L. C. W.
Vienna . . . 4-7's.	140	German.
Waiting . . . 6.6.11, double	239	
Wareham . . . L.M.	56	Knapp, 1750.
Webbe's Evening Hymn . . L.M.	52	S. Webbe.
Weber . . . 4-7's.	135	From Weber.
Wells . . . 8.8.6.8.8.6	93	
*West . . . 8.7.8.7.	165	L. C. W.
*Westland . . . 6.6.8.4, double	249	J. C. Trench.
*Whitburn . . . L.M.	49	H. Baker, from the "Bristol Tune Book."
Winchester . . . L.M.	38	Crassellius, 1700.
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Winter . . . 4-7's.	139	J. Winter.
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Worship . . . 7.7.8.7, double	106	J. M. Haydn.
Worthiness . . . 8.7.8.7, double	177	J. Walder.
Yarmouth . . . 6-8's.	85	Ignace Pleyel.
*Yewdale . . . 6-7's.	148	J. Wilson, by permission from the "Wesley Tune Book."
Yorkshire . . . 6-10's.	213	Dr. Wainwright.
*Zion's Rock . . . 7.6.7.6.	108	P. P. Bliss, by permission from "Sacred Songs and Solos."

DOUBLE CHANTS, FOR C.M. OR S.M., &C.

See under Metrical Index.

No. 3.—METRICAL INDEX.

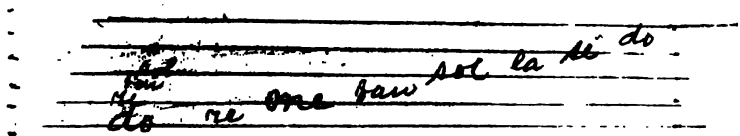
Common Metre.		Common Metre (<i>contd.</i>).		Long Metre (<i>continued</i>).	
	NO.		NO.		NO.
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Jackson's . . .	26	Eastwood . . .	51	Berlin . . .	75
Joy . . .	3	Eden . . .	50	Boylston . . .	81
Kilmarnock . . .	20	Ernan . . .	46	Cambridge . . .	68
London . . .	4	Hamburg . . .	47	Cantor . . .	69
Martyrdom . . .	5	Holley . . .	54	Carlisle . . .	64
Miles' Lane (irregular)	32	Hursley . . .	42	Falcon Street . . .	72
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St. Bernard . . .	27	Rockingham . . .	39	Silchester . . .	78
St. James . . .	9	Sol Animæ . . .	59	Solyma . . .	74
St. Pancras . . .	30	Stonefield . . .	55	St. Michael . . .	66
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		Guildsboro' . . .	111	Lichfield . . .	131
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		Zion's Rock . . .	108	Pleyel . . .	133
				Sutton . . .	142
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Carey's . . .	83	Burnham . . .	113	Weber . . .	135
Eaton . . .	86	Confidence . . .	124	Winter . . .	139
Genf . . .	92	Dayspring (irregular)	127		
Giessen . . .	90	Dublin . . .	119	6—7's.	
Kedron . . .	230	Goodwin . . .	116	Cassel . . .	146
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		Trichinopoly . . .	121	Alma . . .	158
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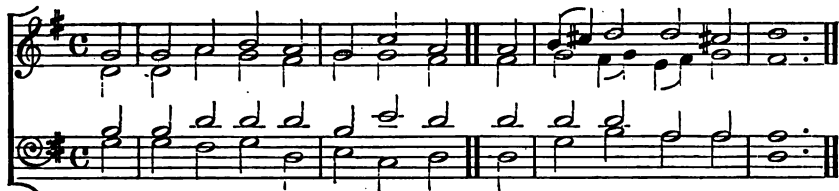




I

Farrant.

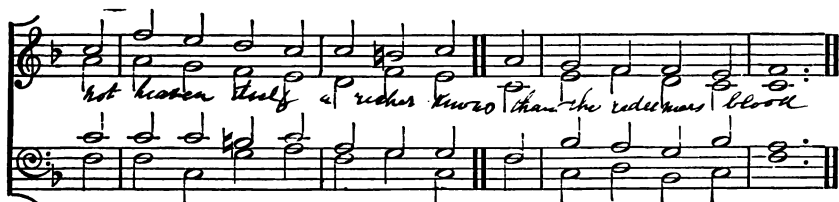
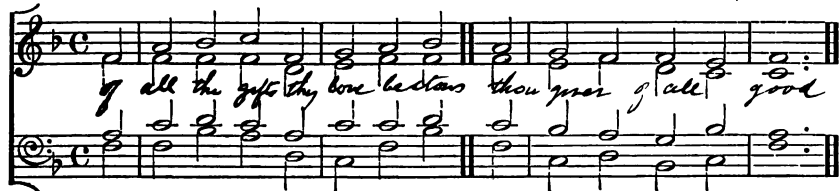
C.M.



2

French. Known

C.M.



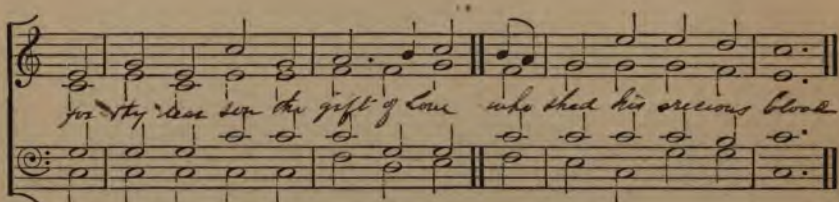
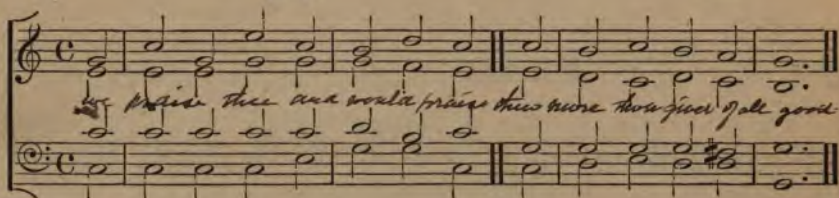
(1)

B

3

Joy.

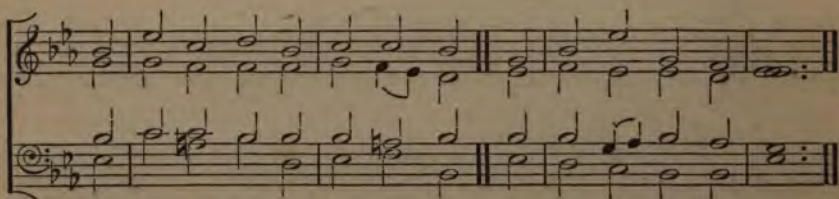
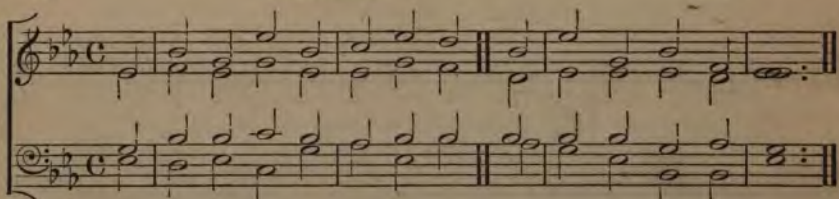
C.M.



4

London.

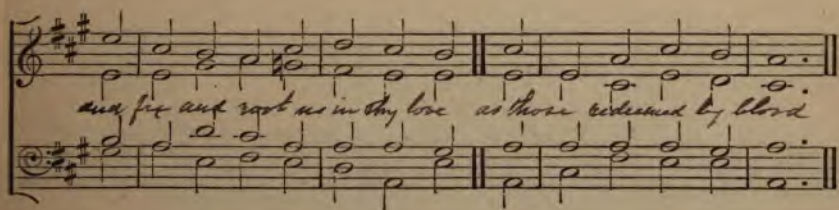
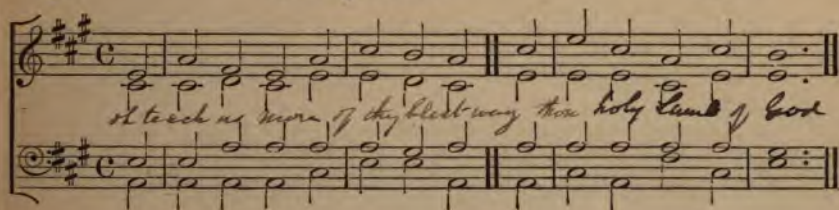
C.M.



5

Martyrdom.

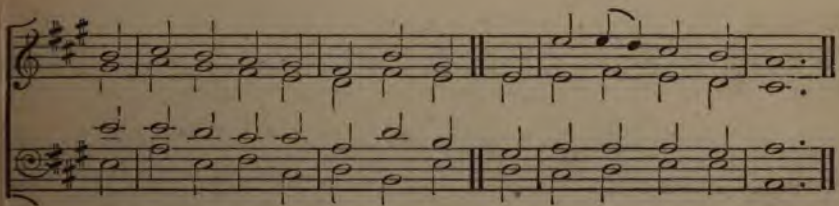
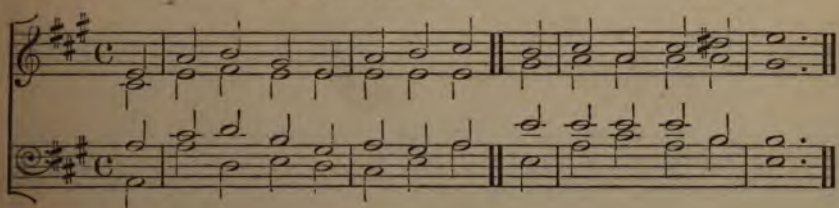
C.M.



6

Nottingham.

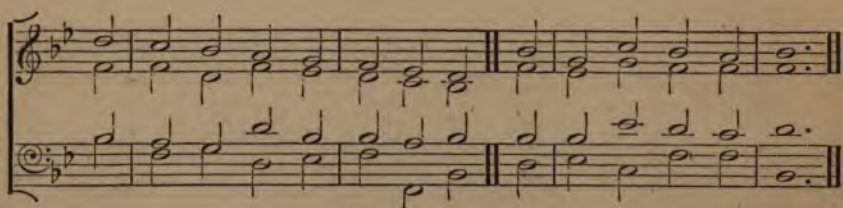
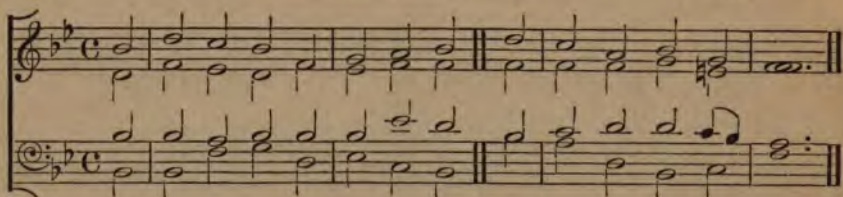
C.M.



7

Abendlied.

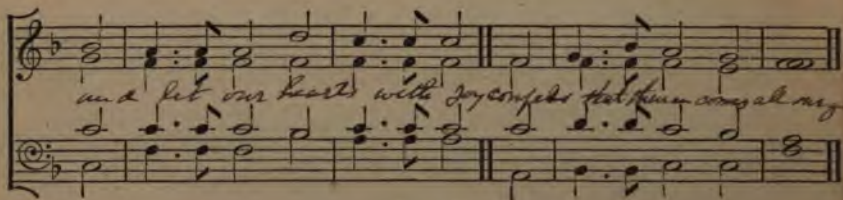
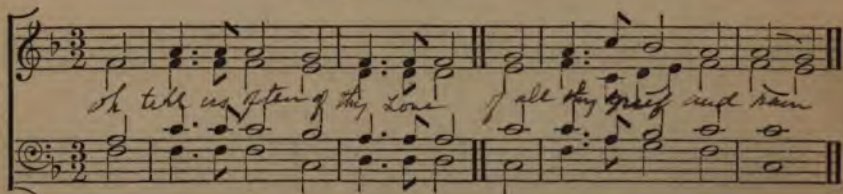
C.M.



8

Arlington. *Known*

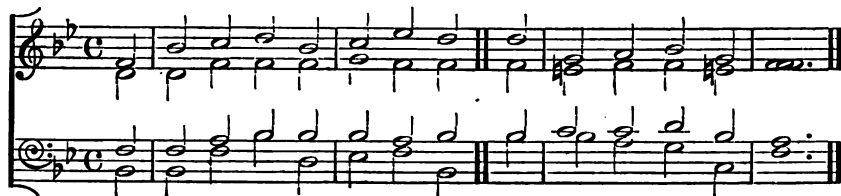
C.M.



9

St. James.

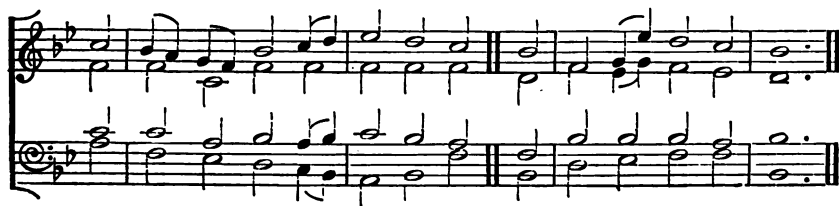
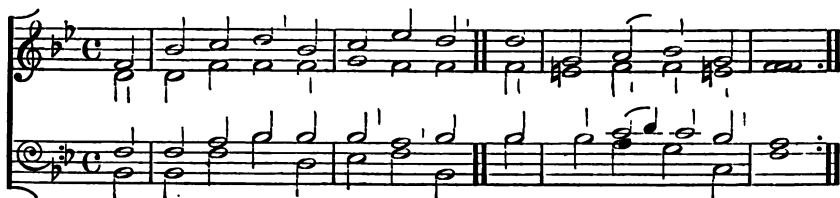
C.M.



10

Tiverton.

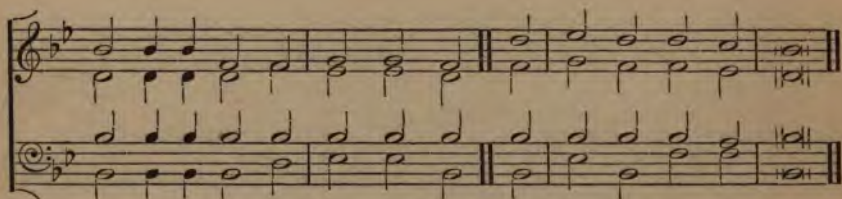
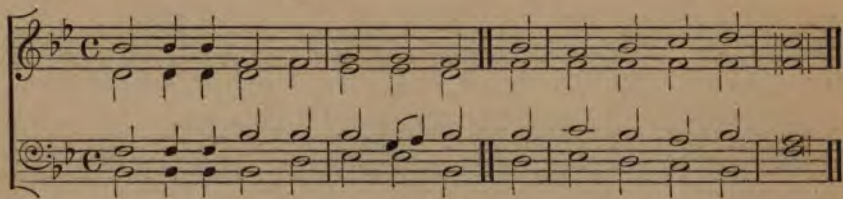
C.M.



II (HYMN 48.)

Home.

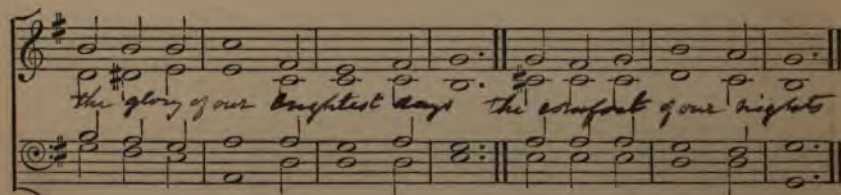
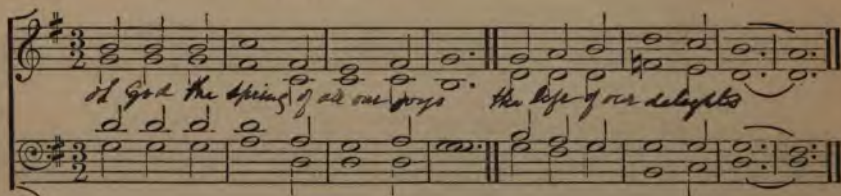
C.M.



12

Ilfracombe.

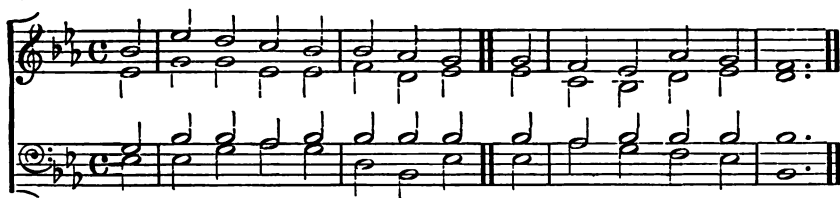
C.M.



13

St. Peter.

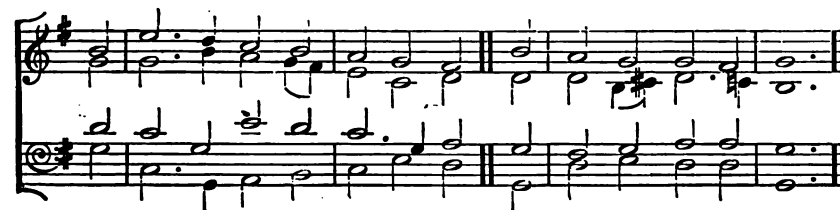
C.M.



14

Winchester Old.

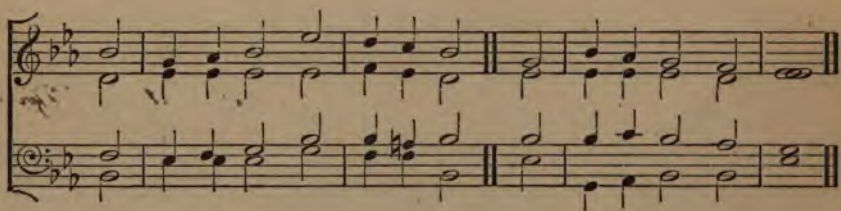
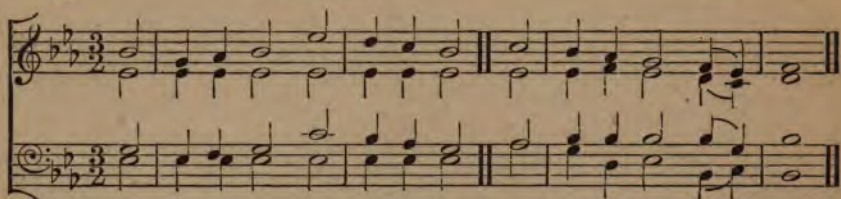
C.M.



15

Barrow.

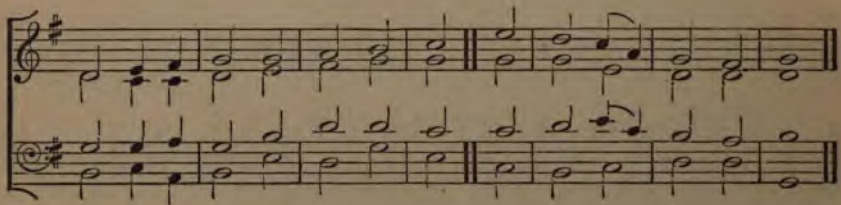
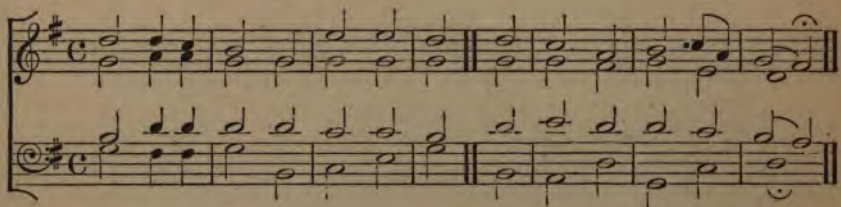
C.M.



16

Tottenham.

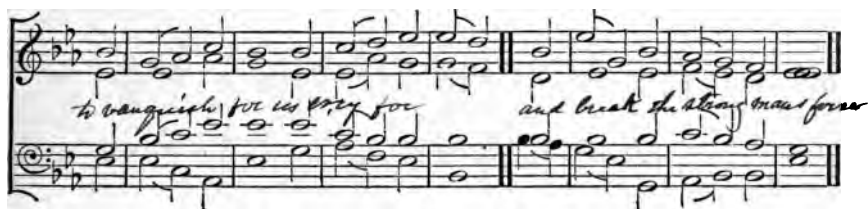
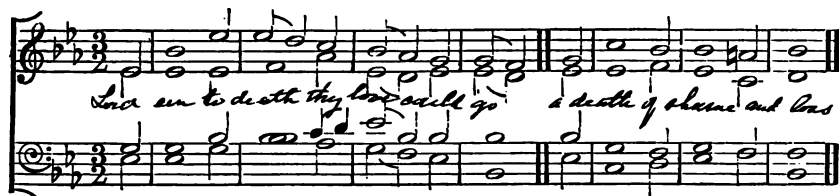
C.M.



17

Abridge.

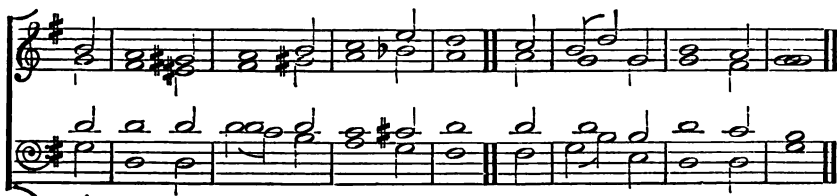
C.M.



18

Spohr.

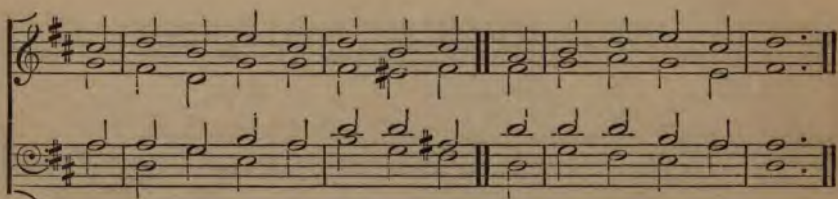
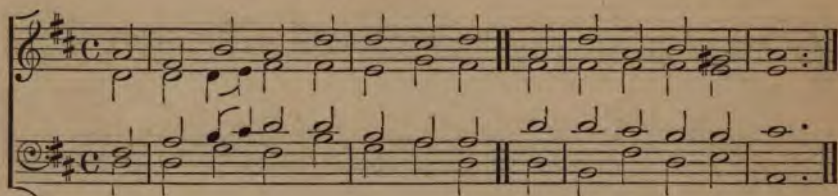
C.M.



19

St. Anne's.

C.M.

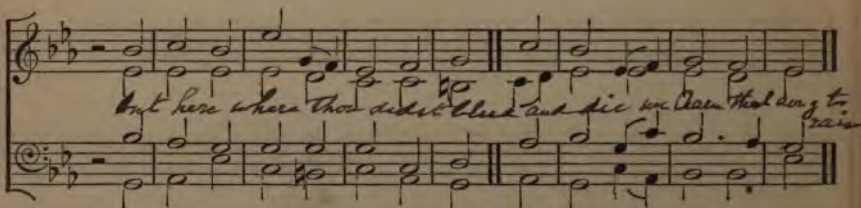
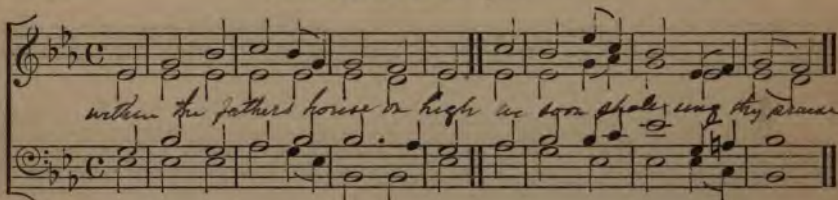


20

Kilmarnock.

Known

C.M.



21

Belmont.

C.M.



22

Evan.

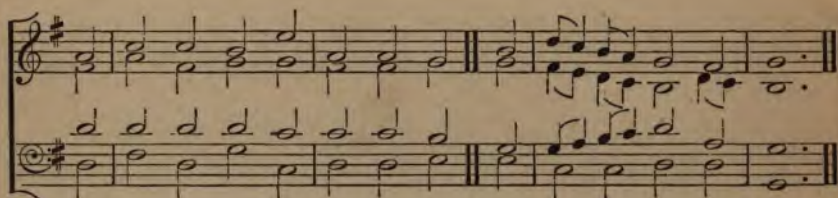
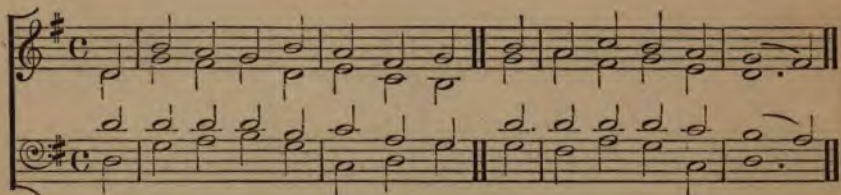
C.M.



23

Unity.

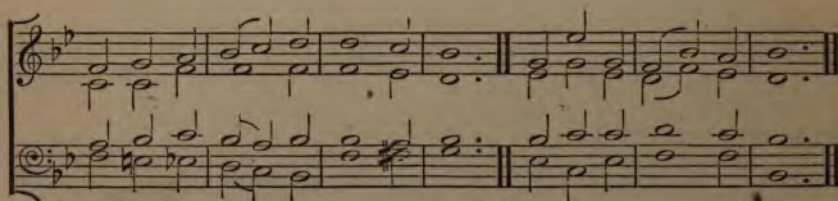
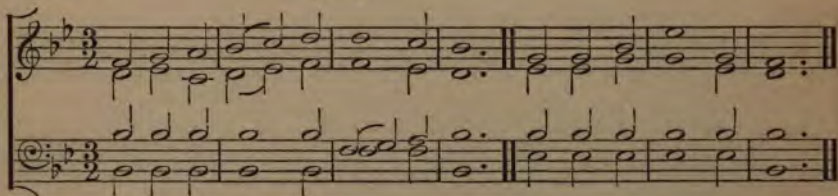
C.M.



24

Eagley.

C.M.



25

Sawley.

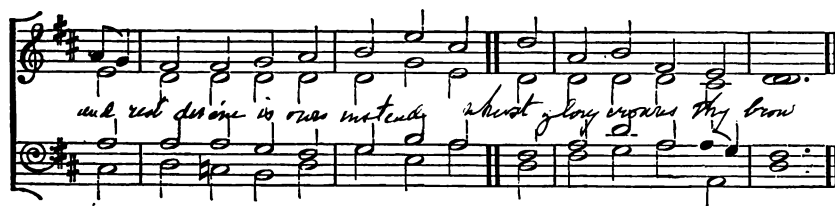
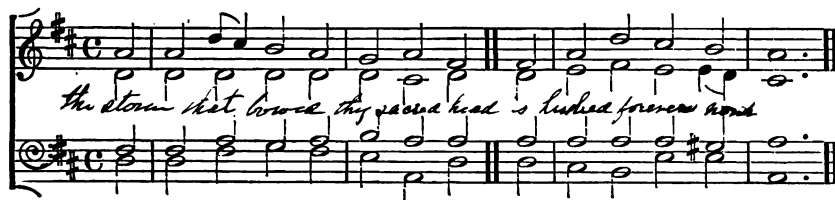
C.M.



26

Jackson's.

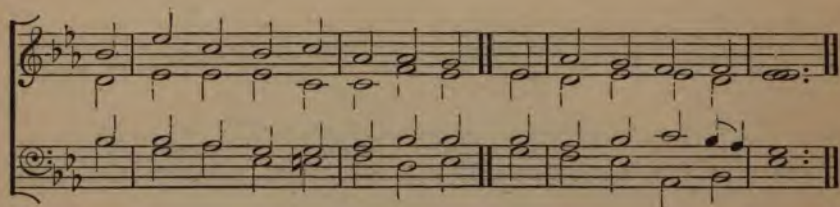
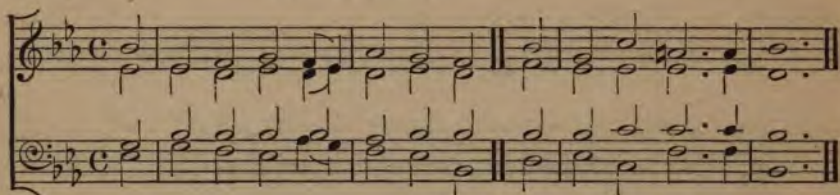
C.M.



27

St. Bernard.

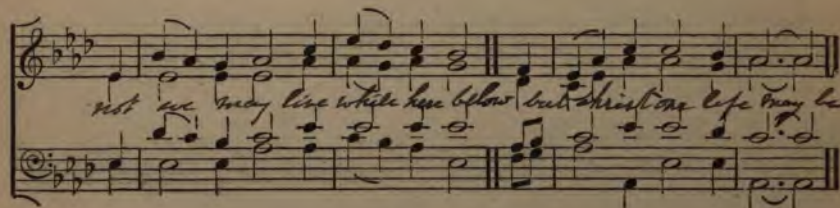
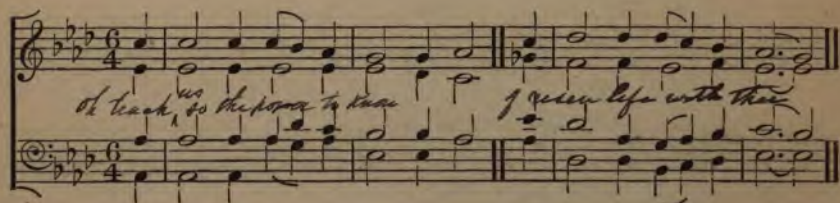
C.M.



23

Irene.

C.M.



29

Carton.

C.M.



30

St. Pancras.

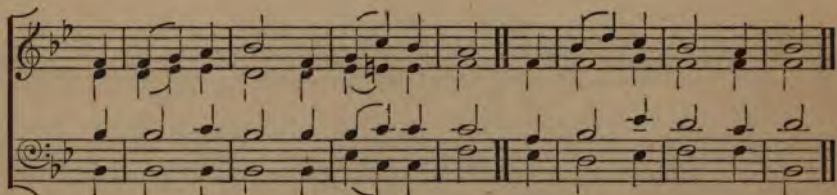
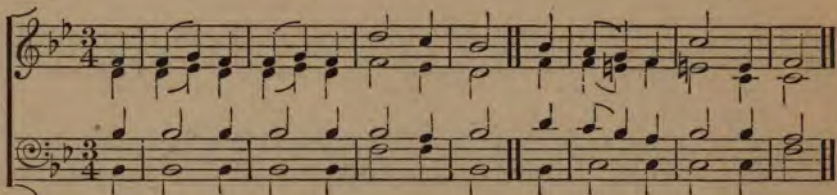
C.M.



31

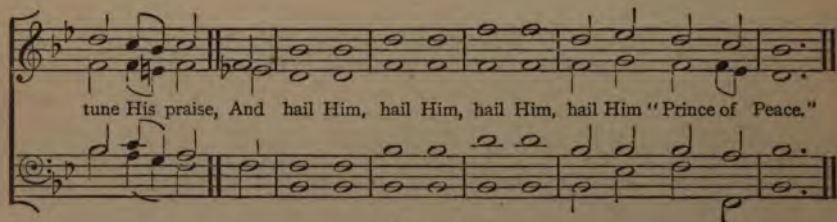
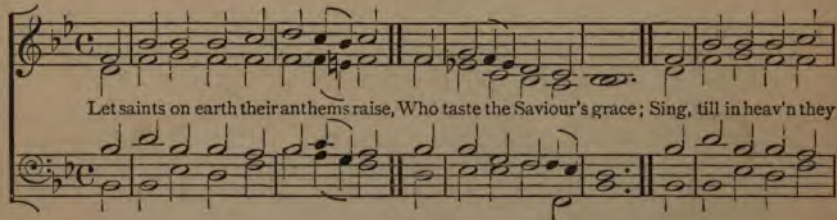
Riseholme.

C.M.



32 (HYMN 133.) Miles Lane.

C.M. Irregular.



33 (HYMN 144.) Ashley.

C.M. and Chorus.



The holy one who knew no sin God made him sin for us

This system of music is written for a double bassoon (C.M. Double). It features a treble and a bass staff, both in 3/2 time. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat). The lyrics are written below the treble staff.

the precious died our souls to win upon the shameful cross

This system continues the melody and bass line from the first system. The lyrics are written below the treble staff.

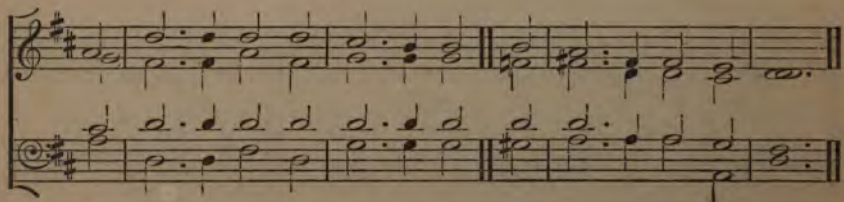
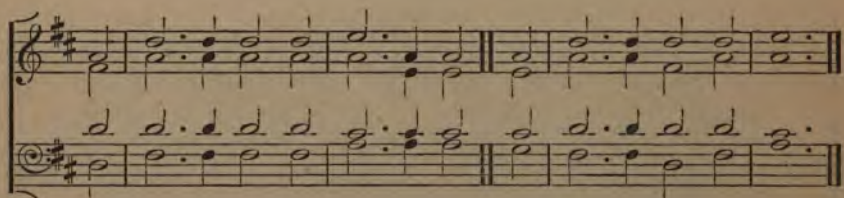
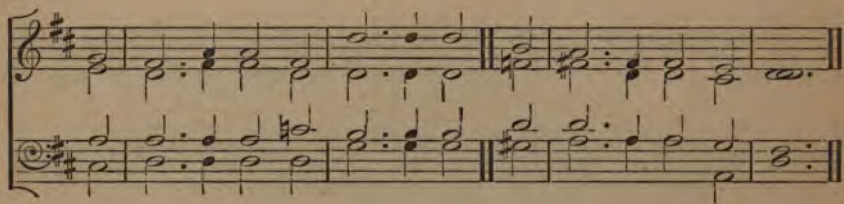
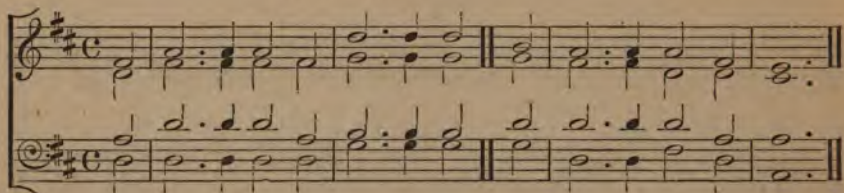
his precious blood alone washed to wash our sins away

This system continues the melody and bass line. The lyrics are written below the treble staff.

through weakness he our felt persecuted through death he won the day

This system concludes the piece. The lyrics are written below the treble staff.





37

Morning Hymn.

L.M.

Treble and Bass staves in G major (one sharp) and common time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

refugee of sinners' eyes and hearts the blessings of redeeming grace

Treble and Bass staves in G major (one sharp) and common time. The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Jesus our guiding star through all the angry tempests of war

38

Winchester.

L.M.

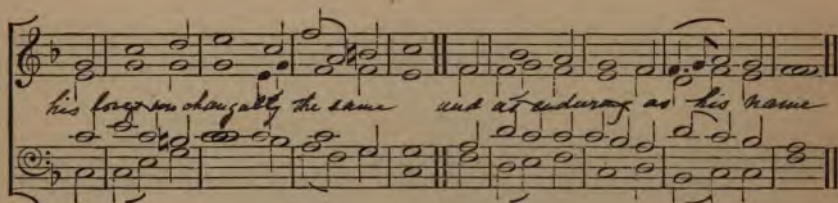
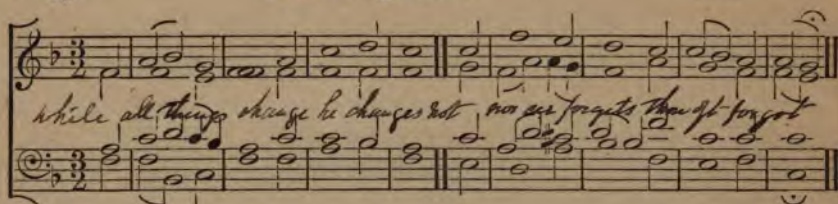
Treble and Bass staves in C major (no sharps or flats) and common time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Treble and Bass staves in C major (no sharps or flats) and common time. The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

39

Rockingham.

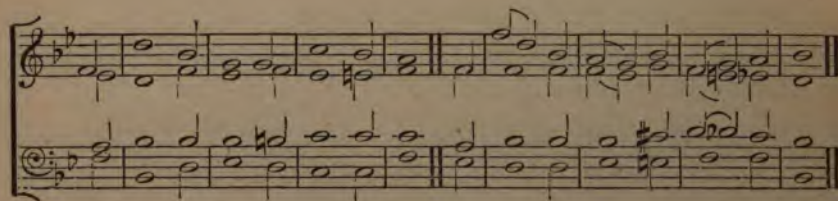
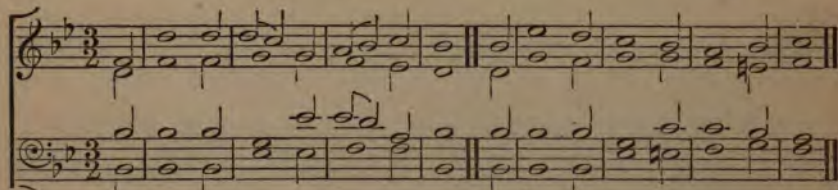
L.M.



40

Brookfield.

L.M.



41

Mainzer.

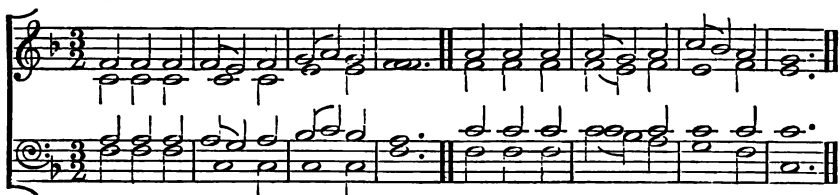
L.M.



42

Hursley.

L.M.



43

Tallis's Canon.

L.M.



44

Melcombe.

L.M.



45

Old rooth.

L.M.

The saviour lives no more to die he lives no head y'know a life

Musical score for 'Old rooth.' in G major, common time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

he lives triumphant over the grave he lives eternally to save

Musical score for 'Old rooth.' in G major, common time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

46

Ernan.

L.M.

(Or can be adapted to 4—10's.)

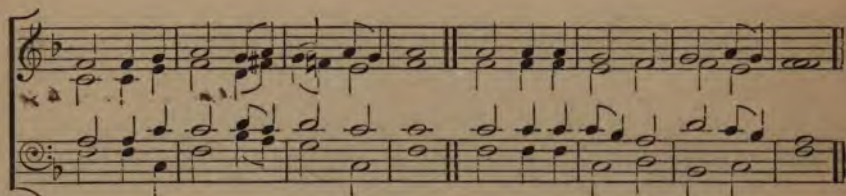
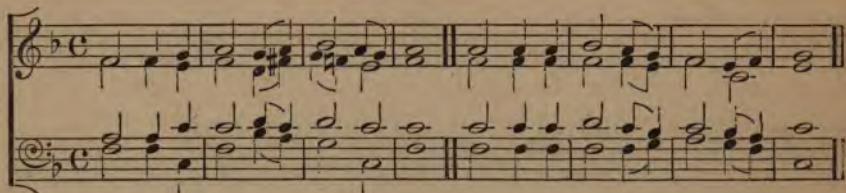
Musical score for 'Ernan.' in E-flat major, common time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

Musical score for 'Ernan.' in E-flat major, common time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

47

Hamburgh.

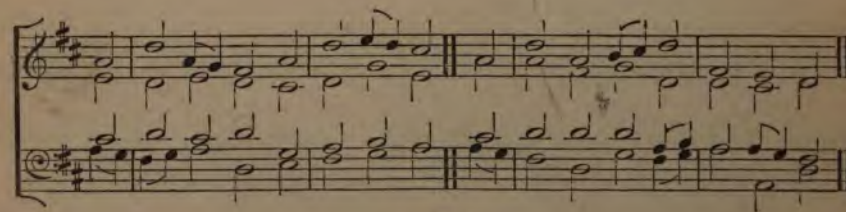
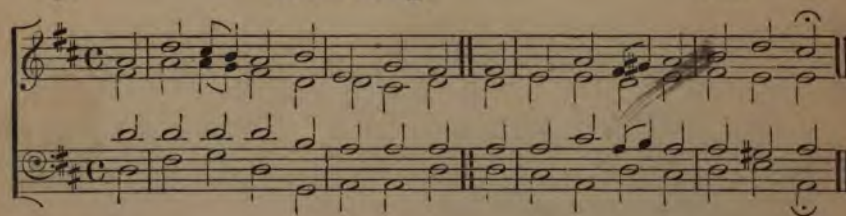
L.M.

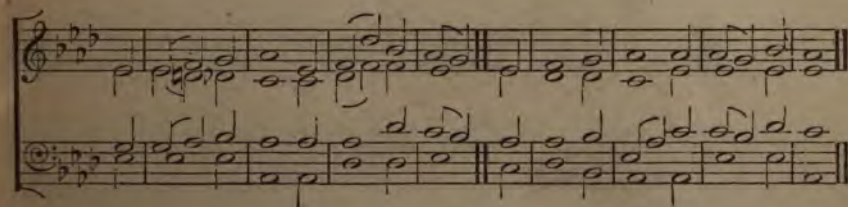
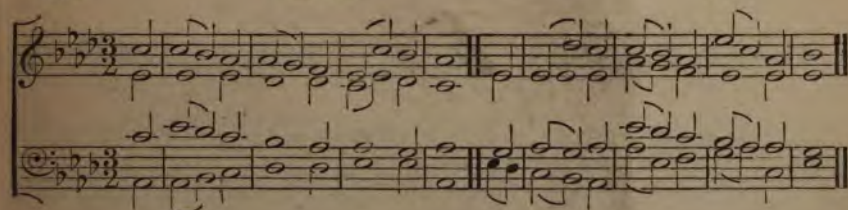
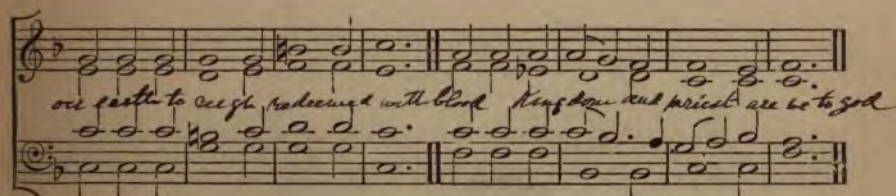
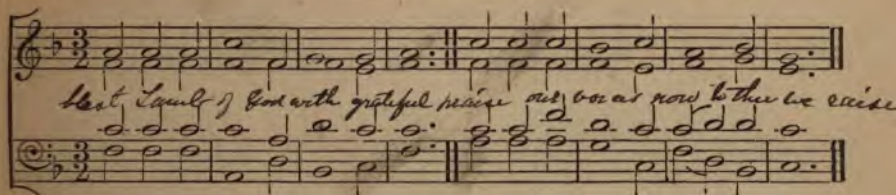


48

Strasburg.

L.M.

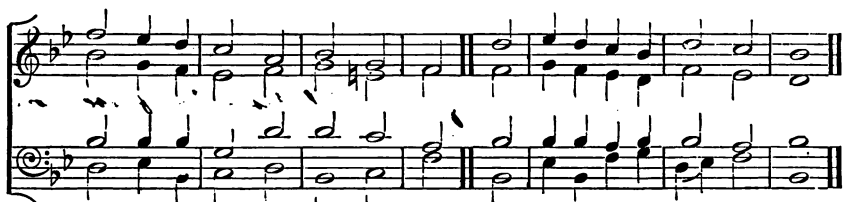
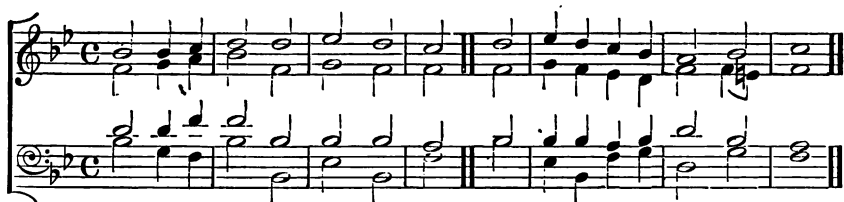




51

Eastwood.

L.M.



52

Webbe's Evening Hymn.

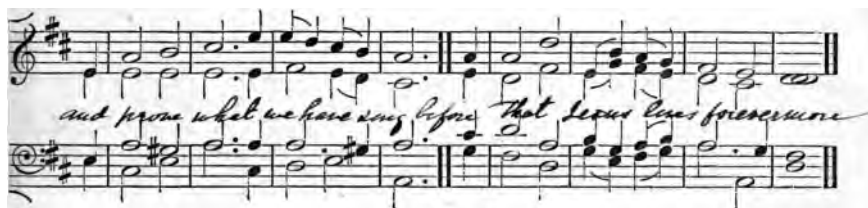
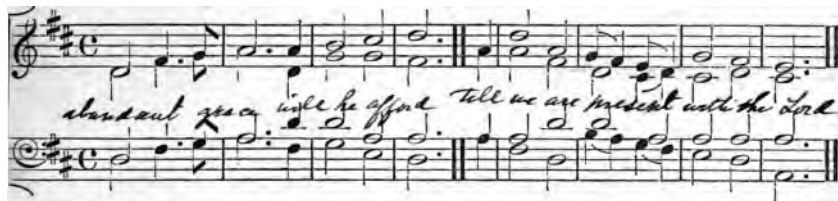
L.M.



53

Truro.

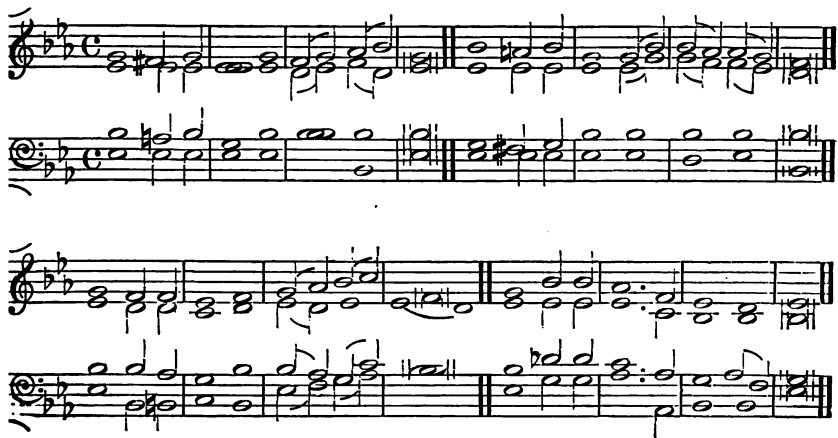
L.M.



54

Holley.

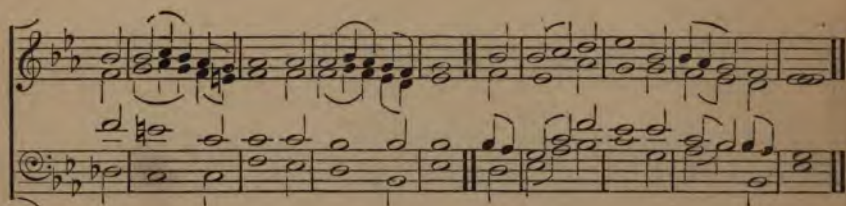
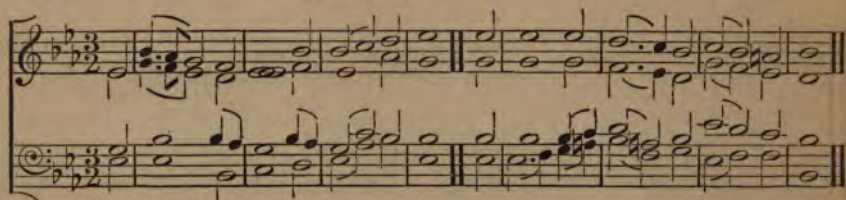
L.M.



55

Stonefield.

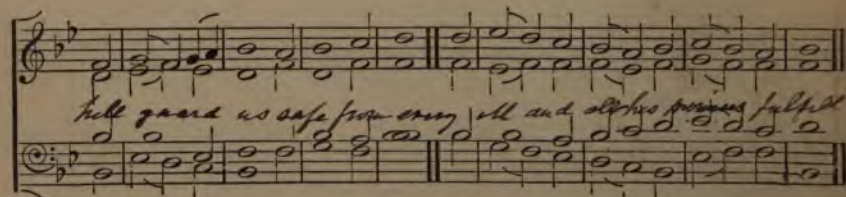
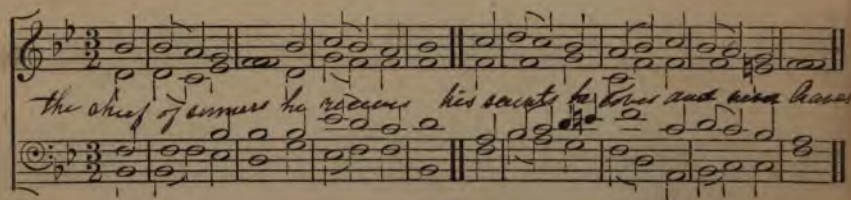
L.M.



56

Wareham.

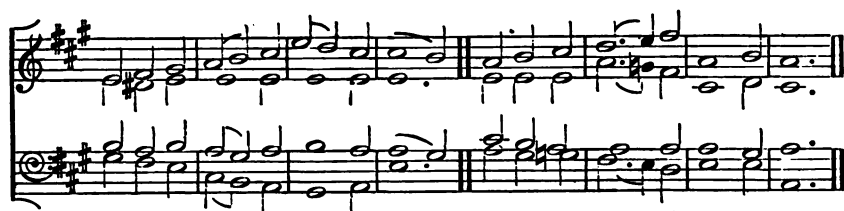
L.M.



57

Otterbourne.

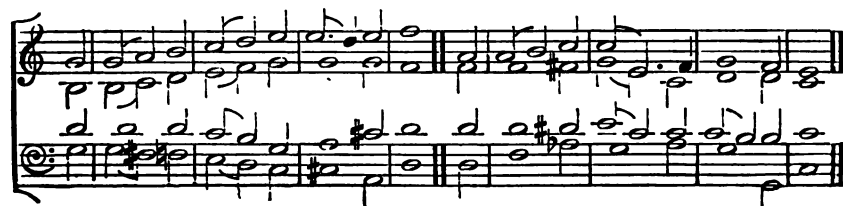
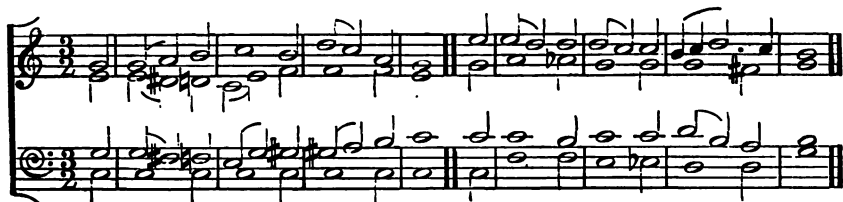
L.M.



58

Trinity.

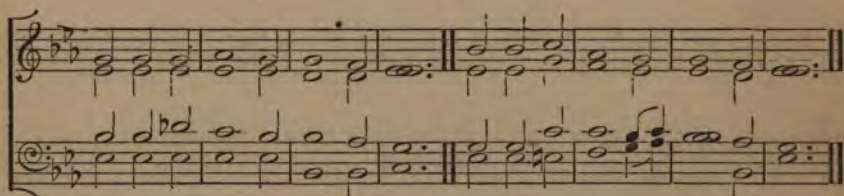
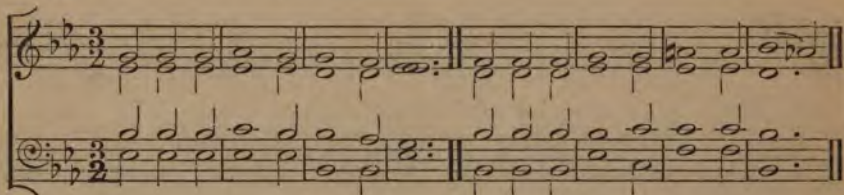
L.M.



59

Sol Animæ.

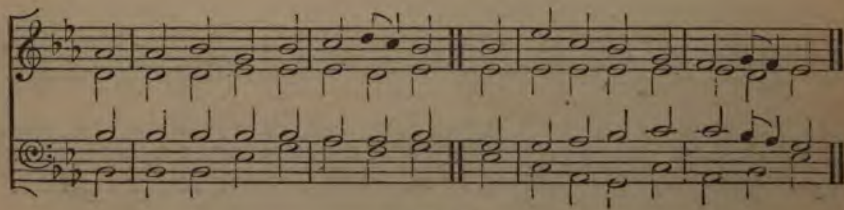
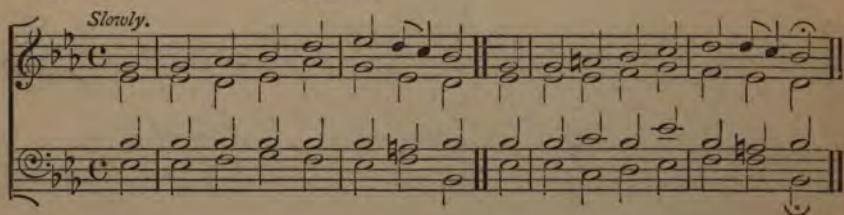
L. M.



60

Sychar.

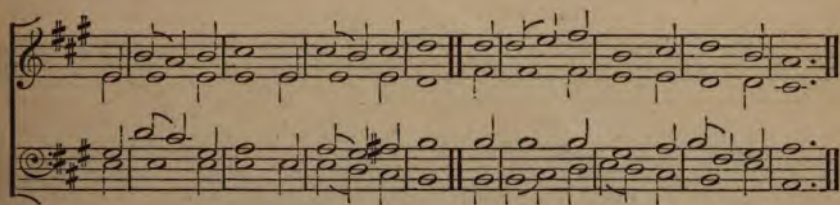
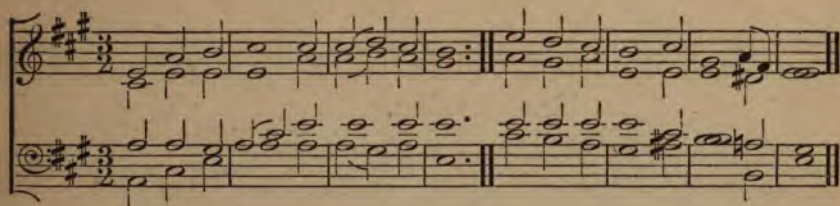
L. M.



61

Bonn.

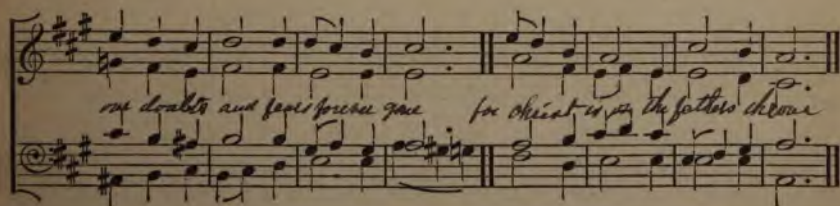
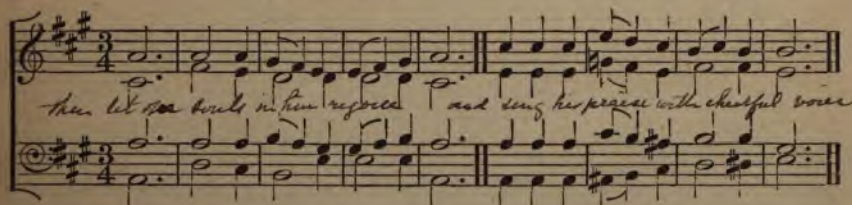
L.M.



62

Camden.

L.M.

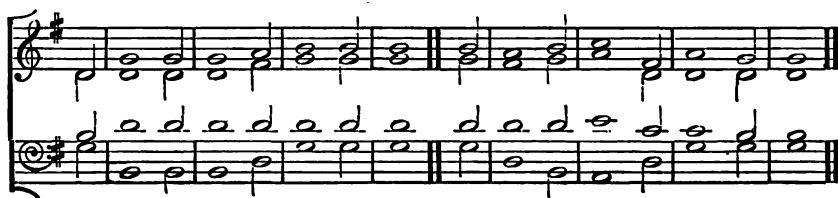


63

Resignation.

L.M. Double.

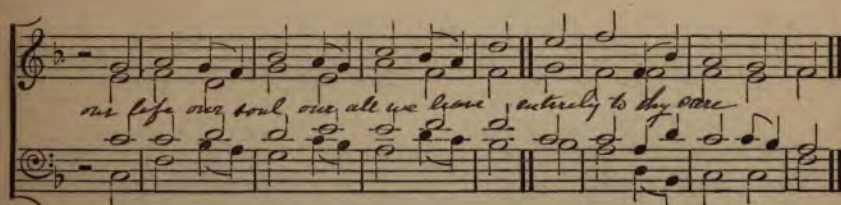
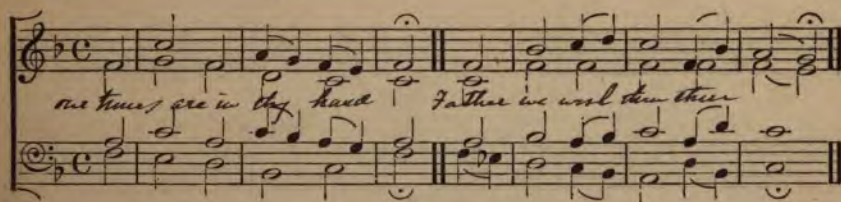
(or 6—8's by omitting the repeat.)



64

Carlisle.

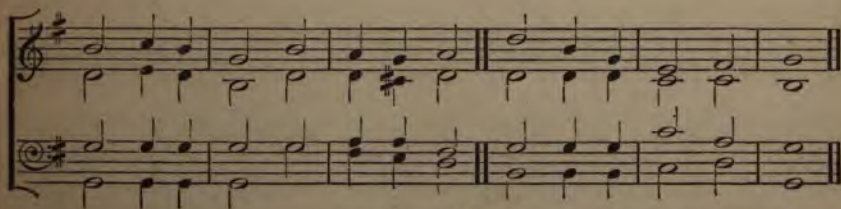
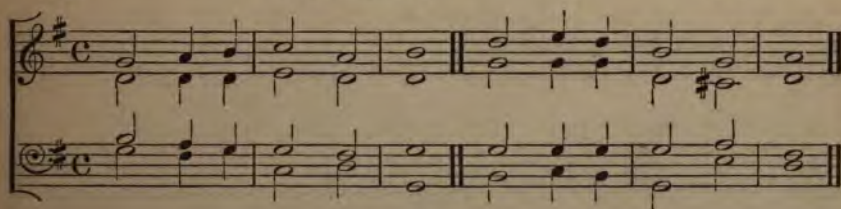
S.M.



65

Moreland.

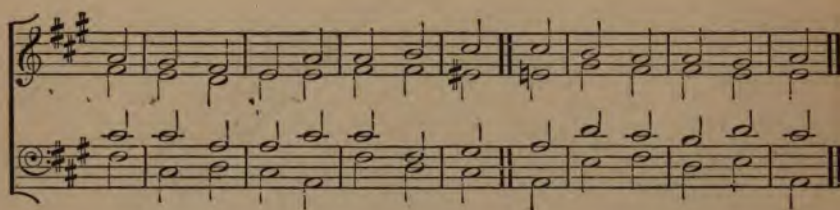
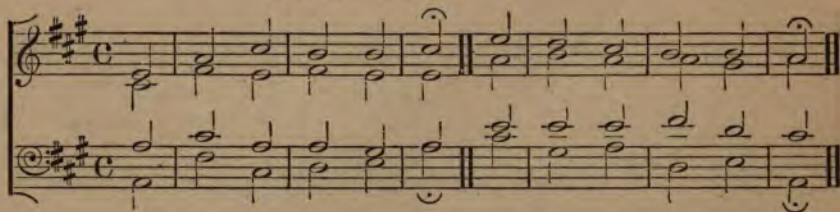
S.M.



66

St. Michael.

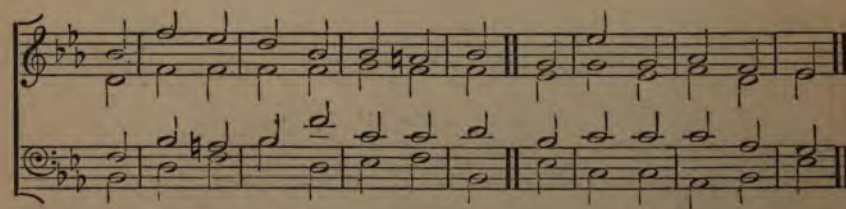
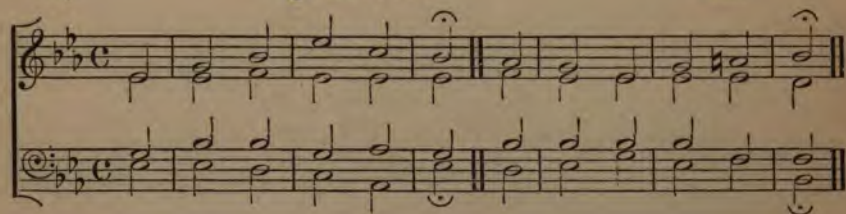
S.M.



67

Tytherton.

S.M.



68

Cambridge.

S.M.



69

Cantor.

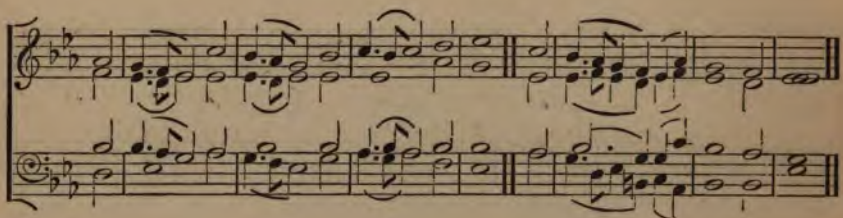
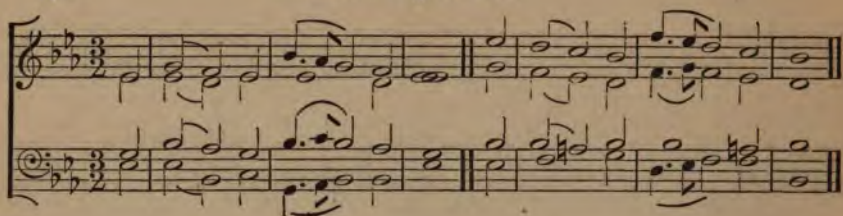
S.M.



70

Mount Ephraim.

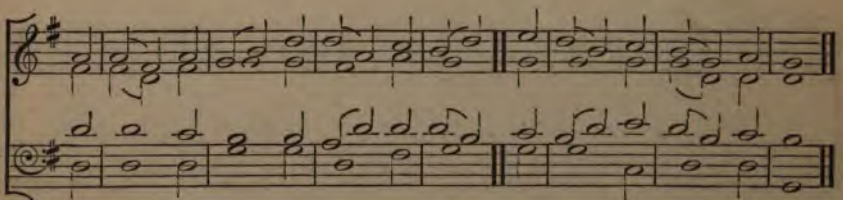
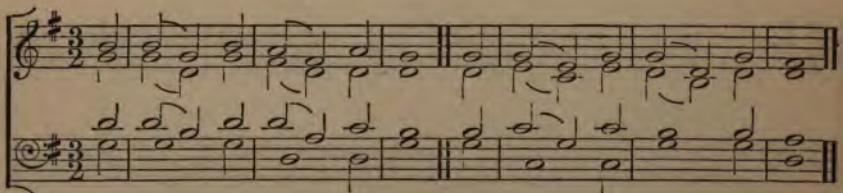
S.M.



71

Ripon.

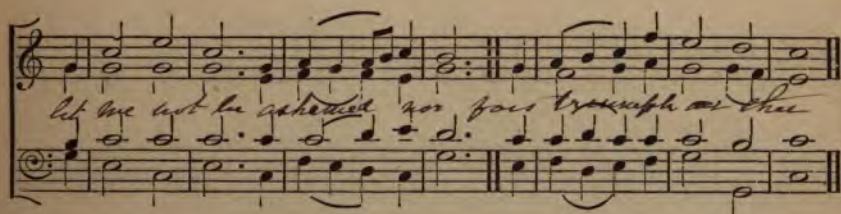
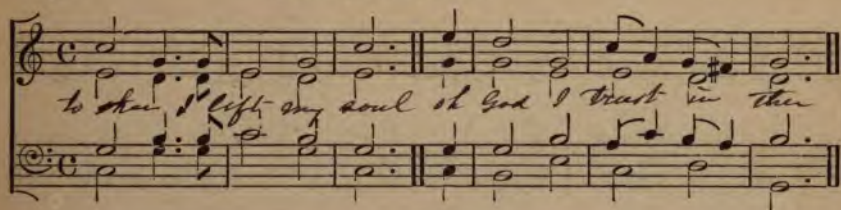
S.M.



72

Falcon Street.

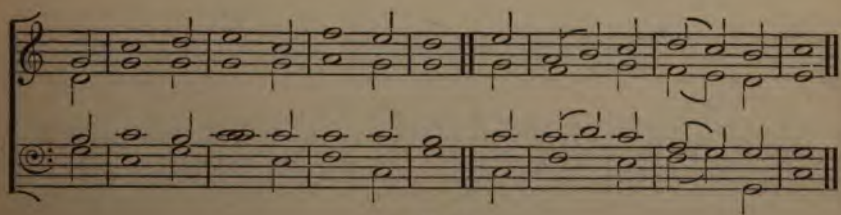
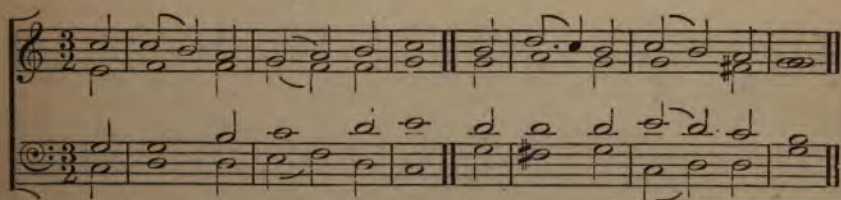
S.M.



73

Aynhoe.

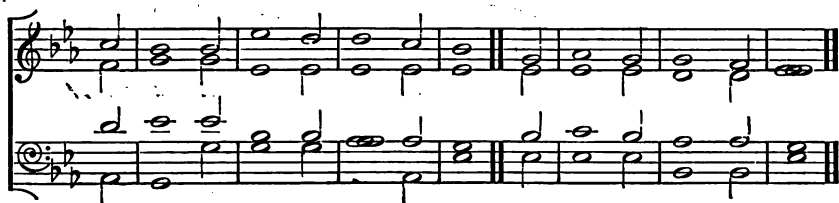
S.M.



74

Solyma.

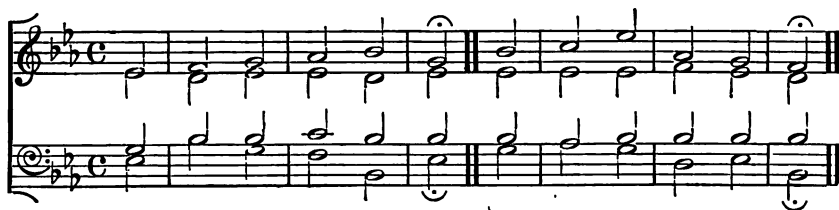
S.M.



75

Berlin.

S.M.

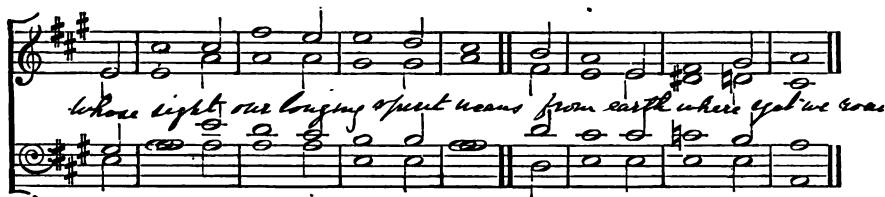
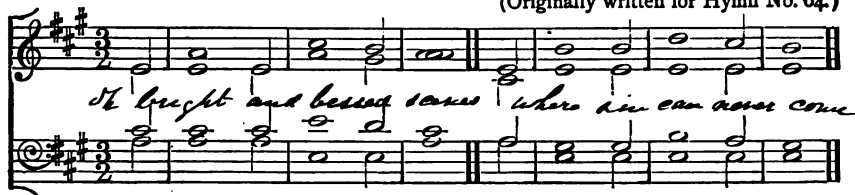


76

Mullaghmore.

S.M.

(Originally written for Hymn No. 64.)



77

Swabia.

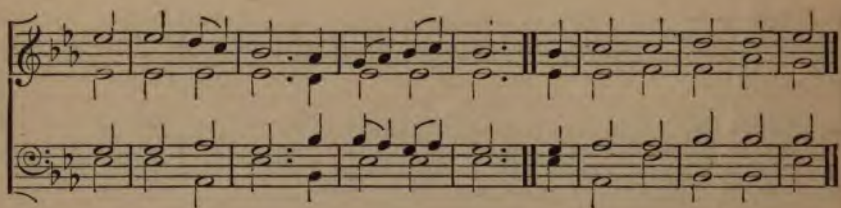
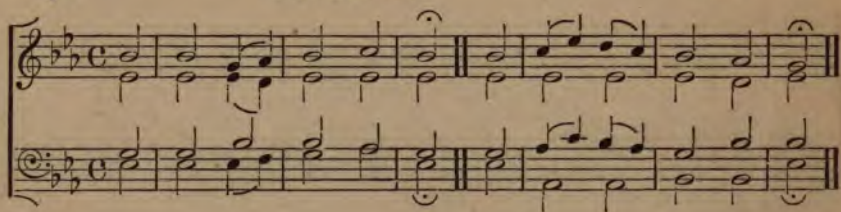
S.M.



78

Silchester.

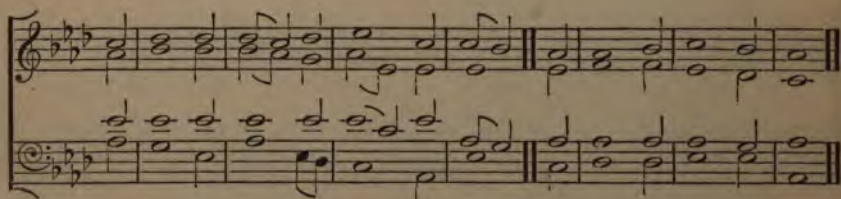
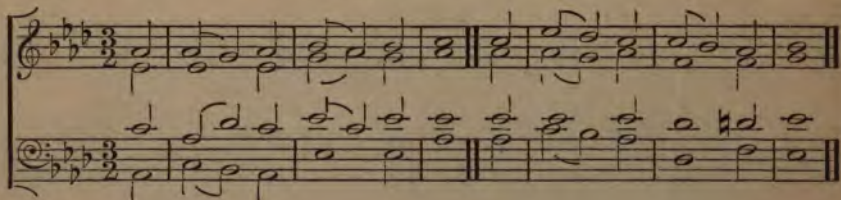
S.M.

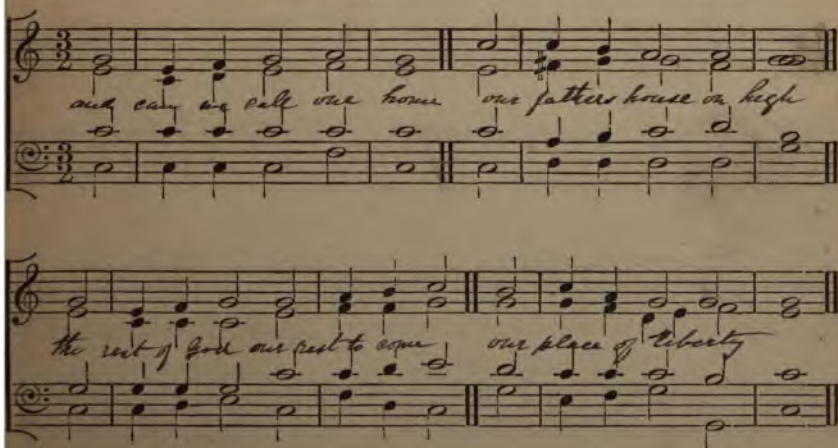
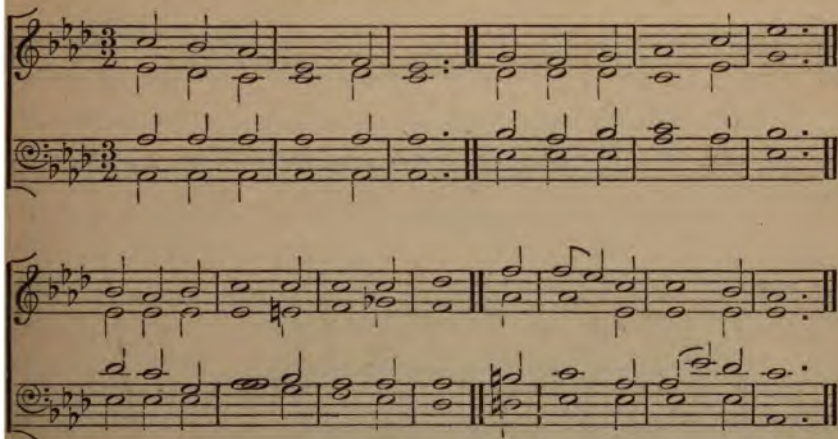


79

Austin.

S.M.





82 (HYMN 161.) Pilgrim.

S.M. Double.

“For ev - er with the Lord!” A - men! so let it be! Life from the dead is

The first system of musical notation for the hymn. It consists of a treble and a bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are printed below the treble staff.

in that word, 'Tis im - mor - tal - i - ty! Here in the bo - dy pent,

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics continue below the treble staff.

Ab - sent from Him we roam: Yet night - ly pitch our mov - ing tent A

The third system of musical notation, continuing the melody and accompaniment. The lyrics continue below the treble staff.

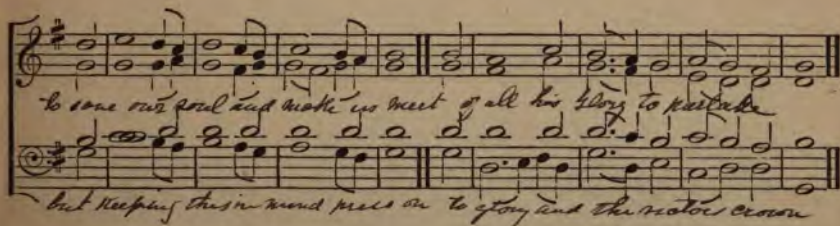
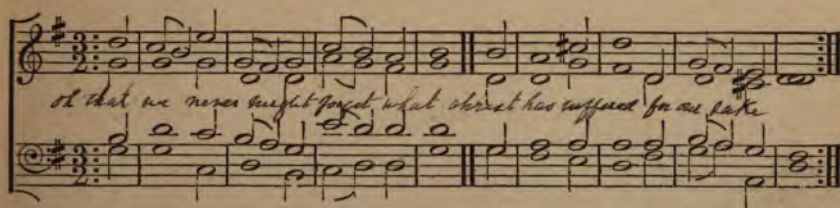
day's march nearer home, Nearer home, near - er home, A day's march nearer home.

The fourth and final system of musical notation on this page. It concludes the hymn with a final cadence. The lyrics are printed below the treble staff.

83

Carey's.

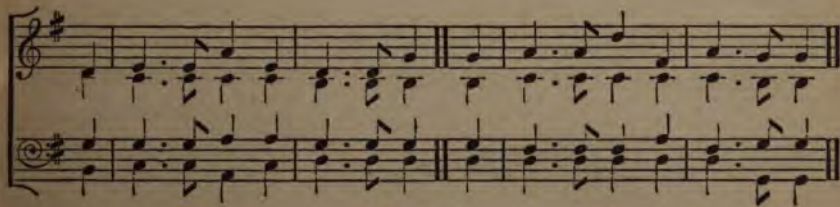
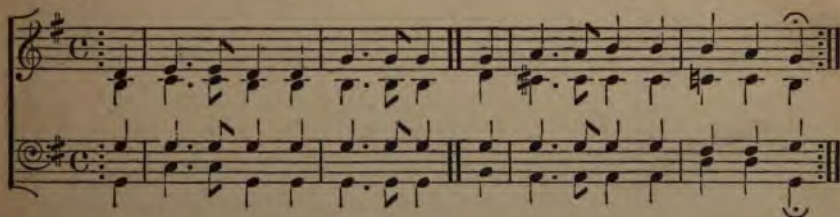
6-8's.



84

Malvern.

6-8's.



but gracious Lord when we reflect how apt to turn the eyes from thee

The first system of the musical score for 'Yarmouth.' It consists of two staves, treble and bass clef, in common time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staves.

forget the toy with red neglect and listen to the enemy

The second system of the musical score. It continues the melody and bass line from the first system. The lyrics are written below the staves.

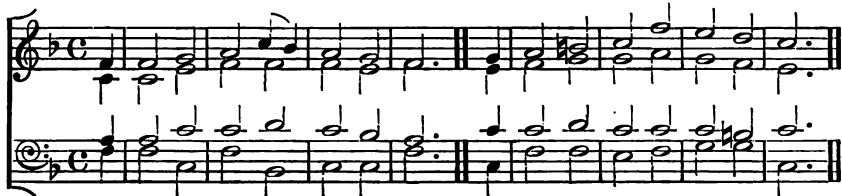
and yet to find thee still the same as thou that lurches us with the

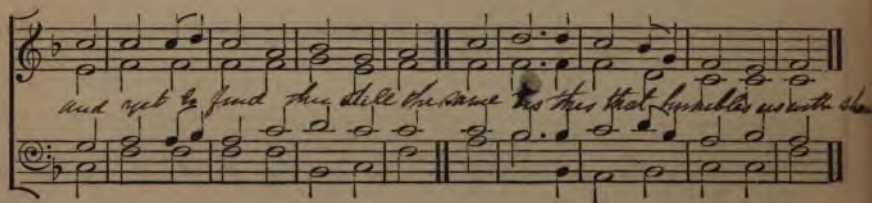
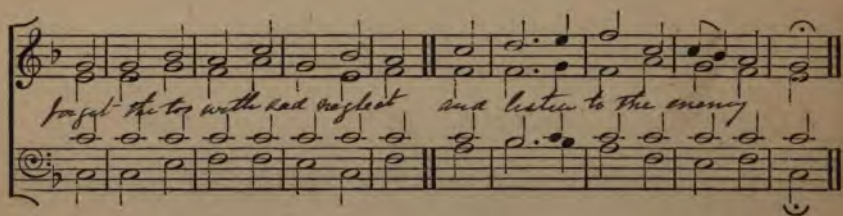
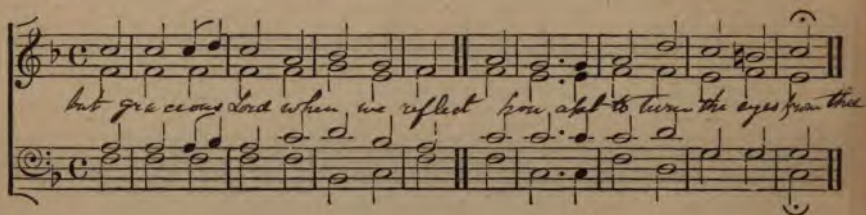
The third system of the musical score. It concludes the piece with a final cadence. The lyrics are written below the staves.

86

Eaton.

6-8's.

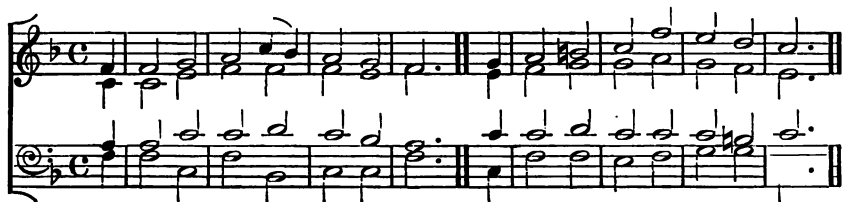




86

Eaton.

6-8's.

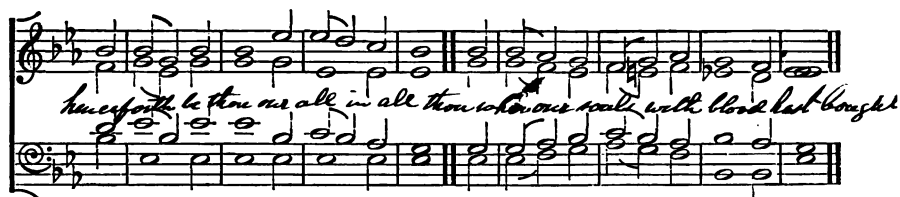
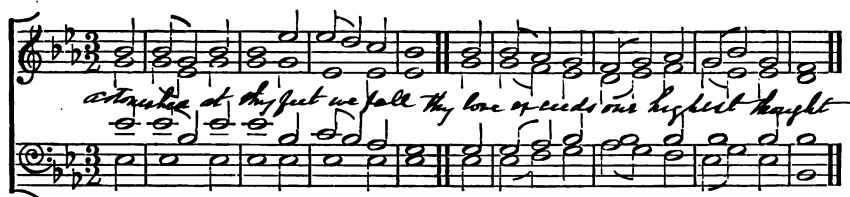


87

Luther.

6-8's.





89

Spires.

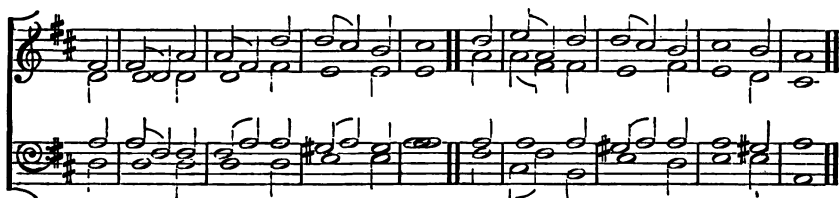
6-8's.



90

Giessen.

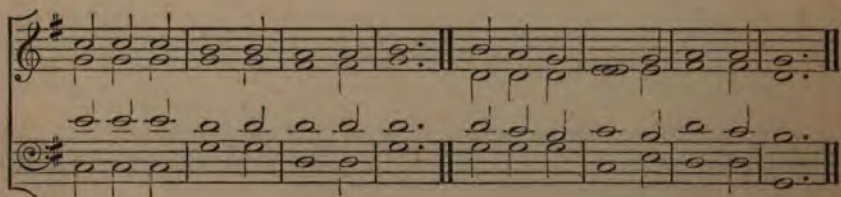
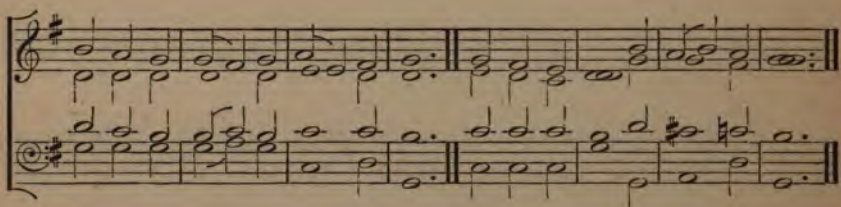
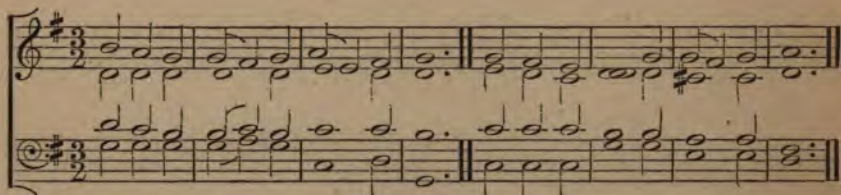
6—8's.



91

St. Catharine.

6-8's.



92

Genf.

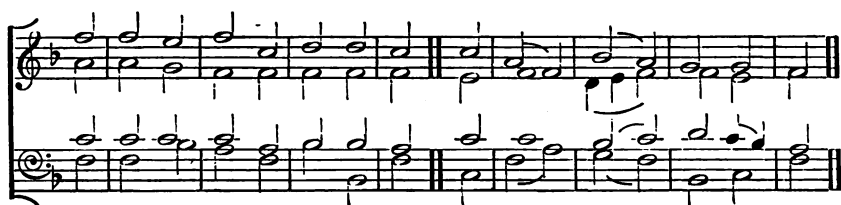
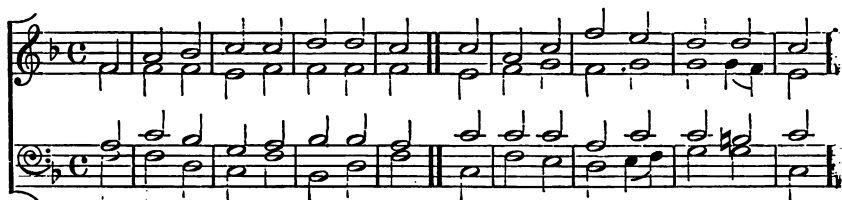
6—8's.



93

Wells.

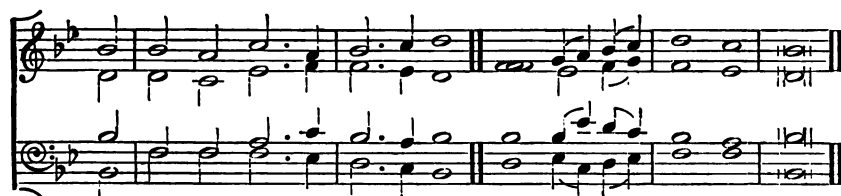
8.8.6.8.8.6.



94

Gladness.

8.8.6.8.8.6.



(With 5th line repeated.)

he leads us home his voice we know and boldly on the water go

to praise our God and Lord us walk in life's temptations

For he who died to set us free hath rolled us with his own

96

Pembroke.

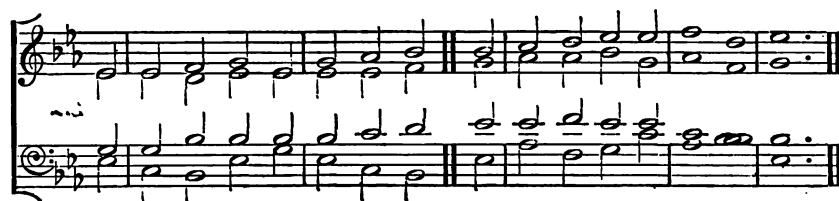
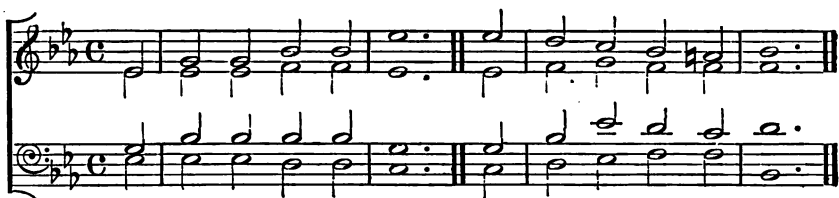
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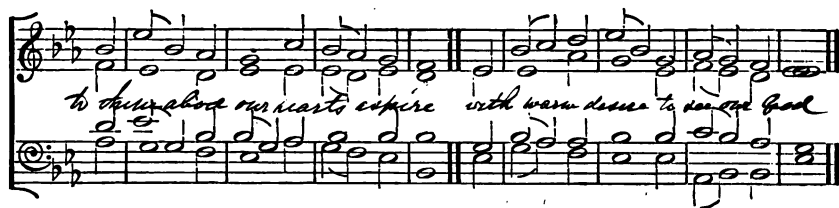
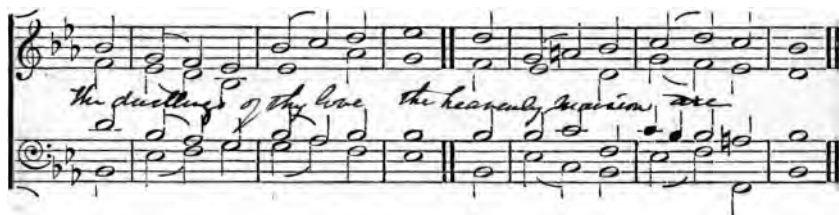
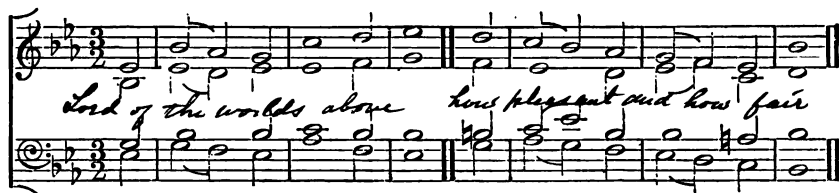


97

Alban's.

6.6.6.6.8.8.

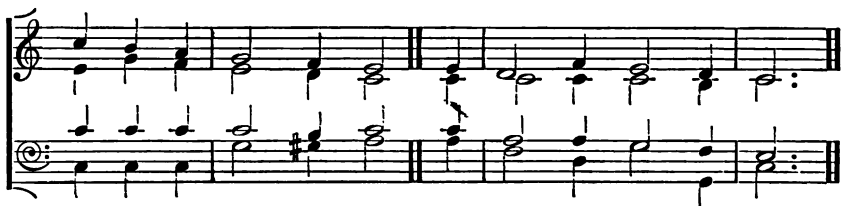




99

Ellington.

6.6.6.6.8.8.



we go from strength to strength through the dark veil of tears

This system contains the first two staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written in a cursive script below the notes.

till each arriving at length and safe in heaven appears

This system contains the next two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written in a cursive script below the notes.

Oh glorious seat where God the King shall shortly bring our weary feet

This system contains the final two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written in a cursive script below the notes.

17: 101

Old 148th.

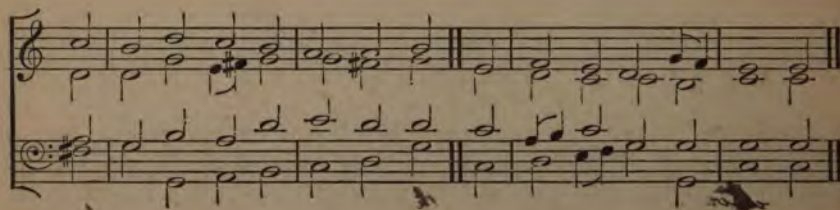
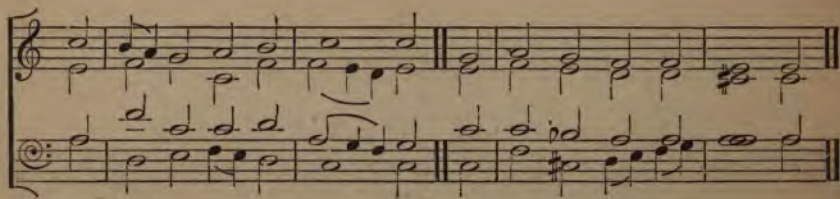
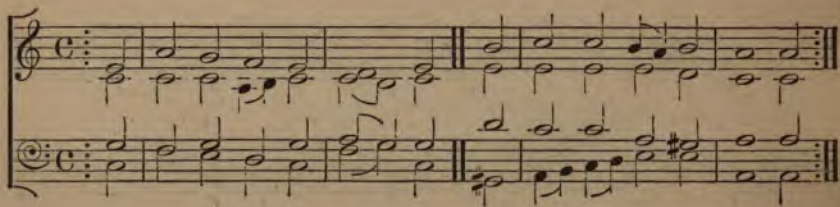
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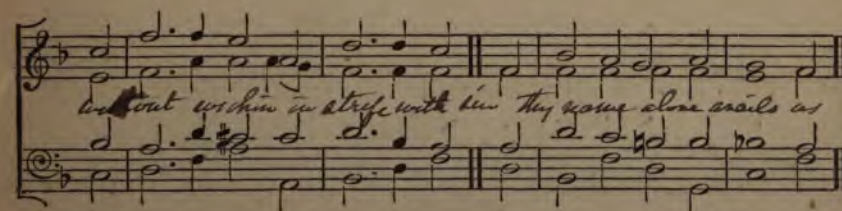
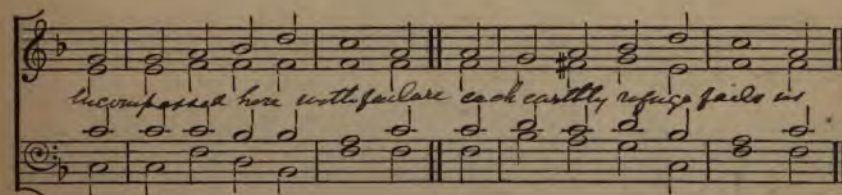
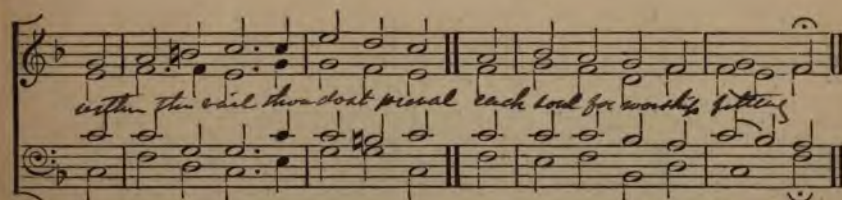
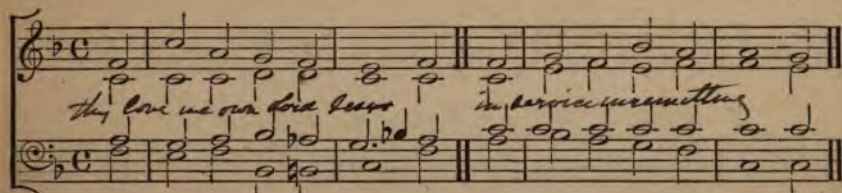


himself he could not save he on the cross must die

Man cannot come to reach heaven high yes Christ the way

O God must bleed that sinners might from sin be freed

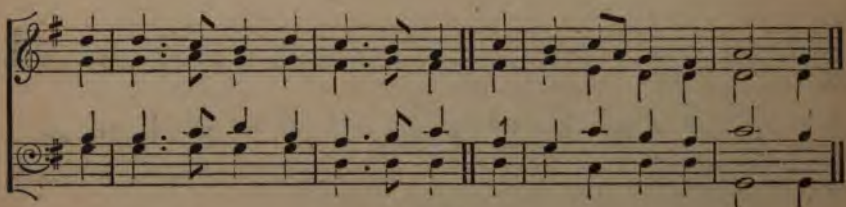
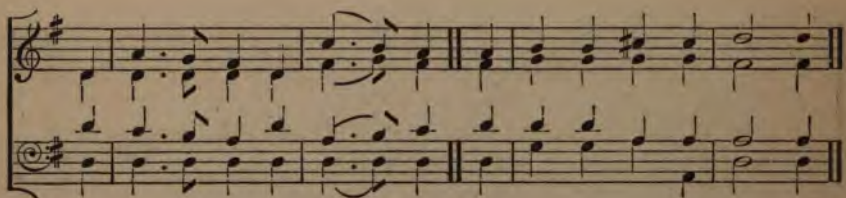
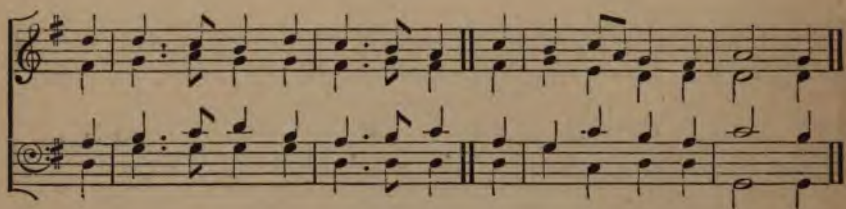
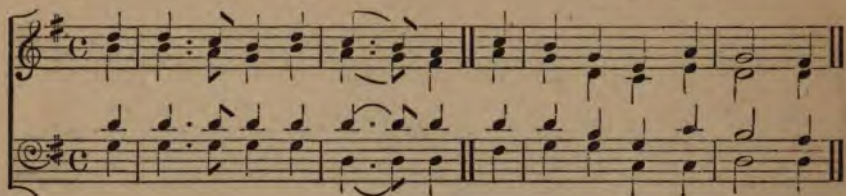




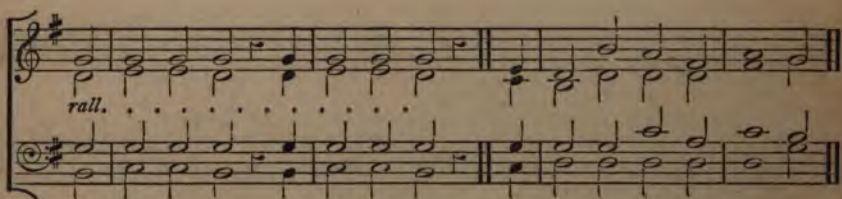
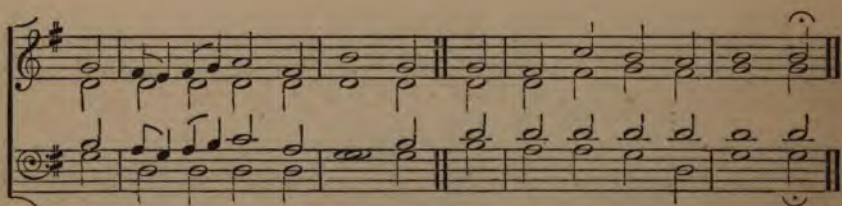
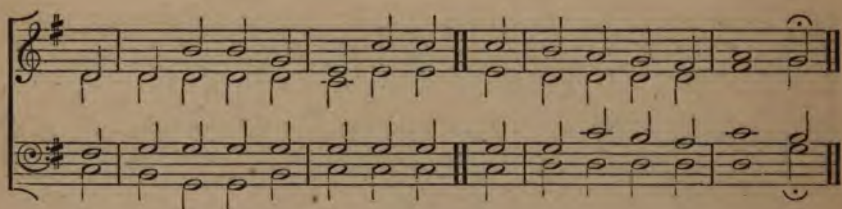
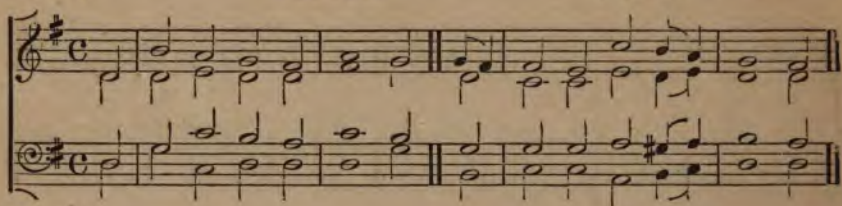
105

Cyprus.

7.7.8.7. Double.







108

Zion's Rock.

7.6.7.6.



109

Haarlem.

7.6.7.6.



110

Elberfeld.

7.6.7.6.

148

He for the robe of whiteness to walk with christ in light

at for the glorious brightness of day without a night

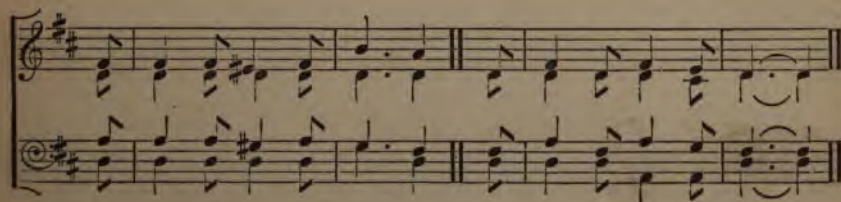
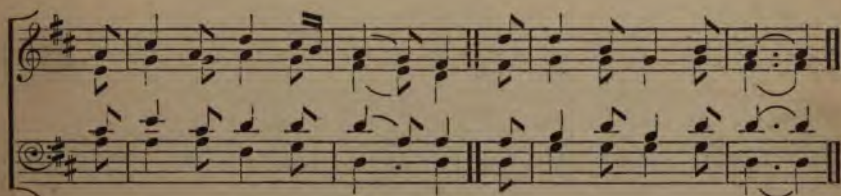
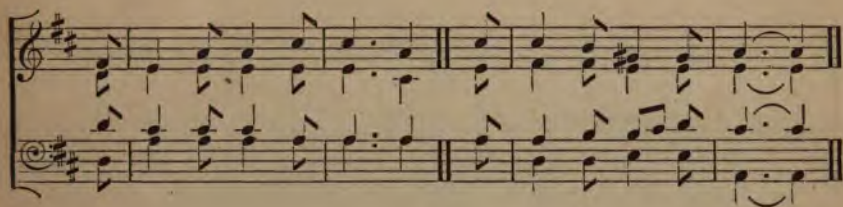
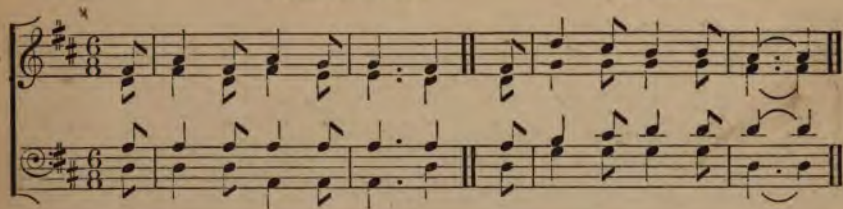
111

Guildsboro'.

7.6.7.6.

He for the robe of whiteness to walk with christ in light

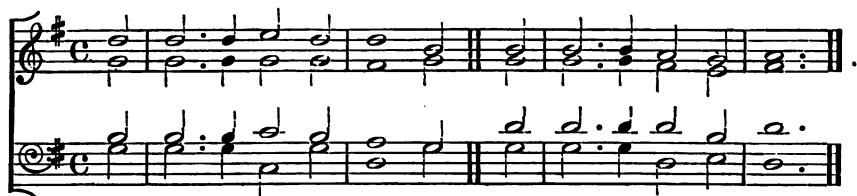
at for the glorious brightness of day without a night

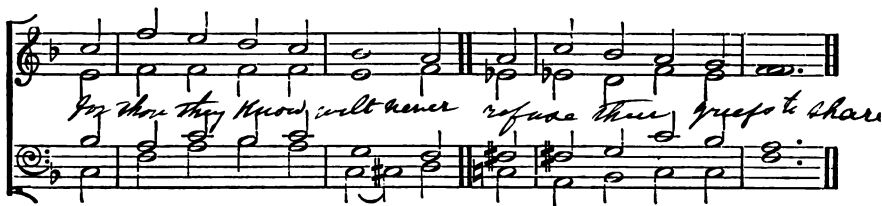
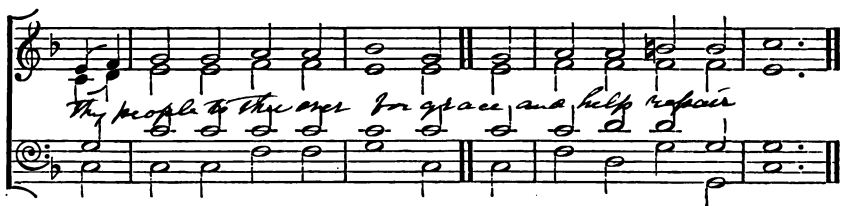
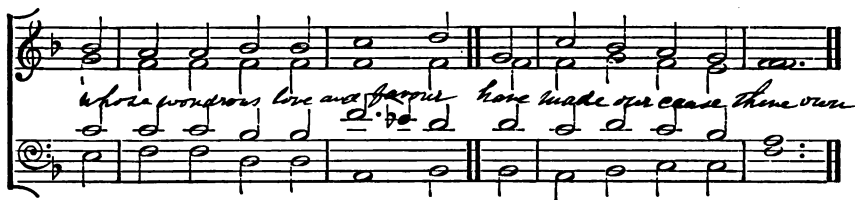
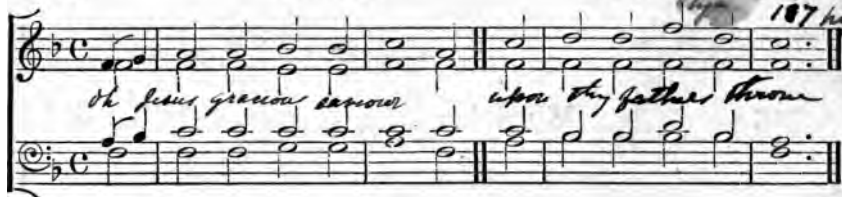


113

Burnham.

7.6.7.6. Double.





115

Munich.

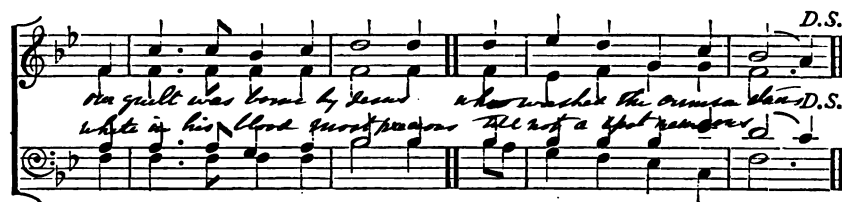
7.6.7.6. Double.



116

Goodwin.

7.6.7.6. Double.



117

Reapers.

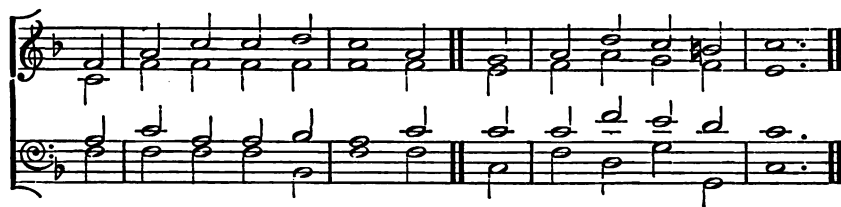
7.6.7.6. Double.



118

Missionary.

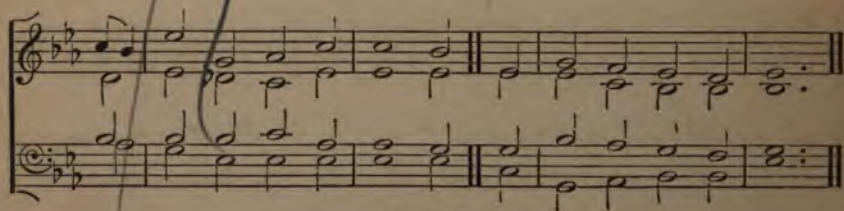
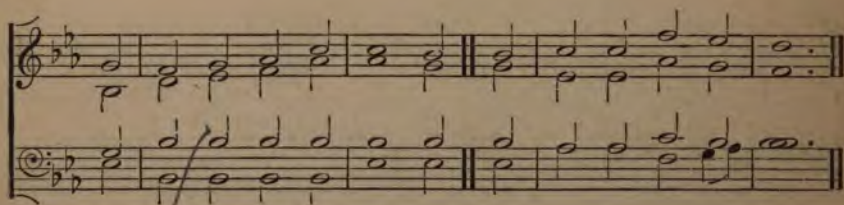
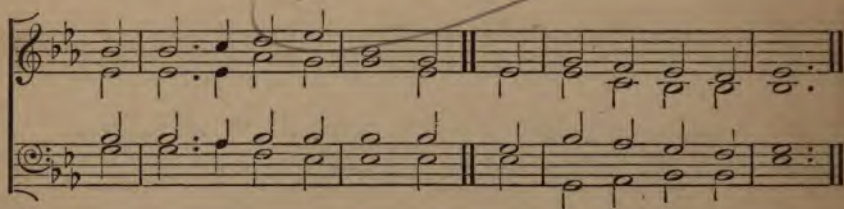
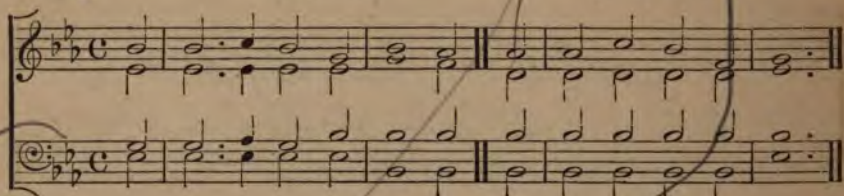
7.6.7.6. Double.

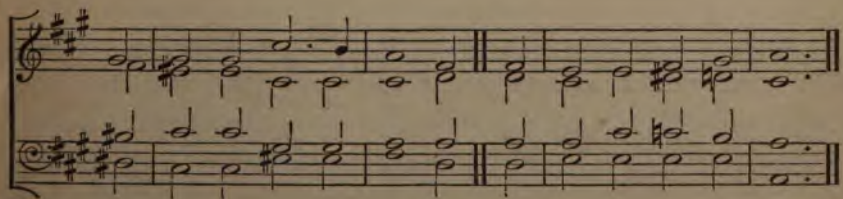
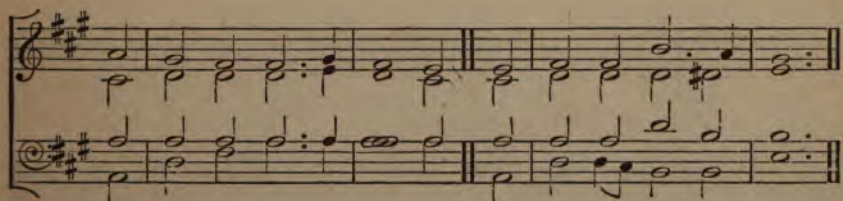
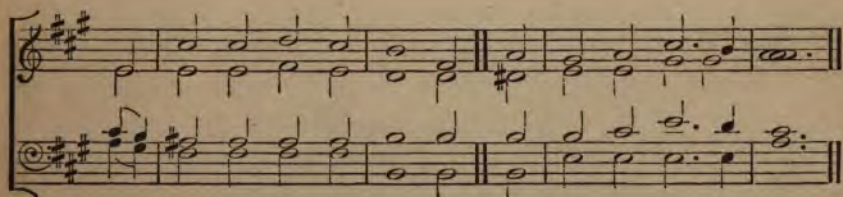
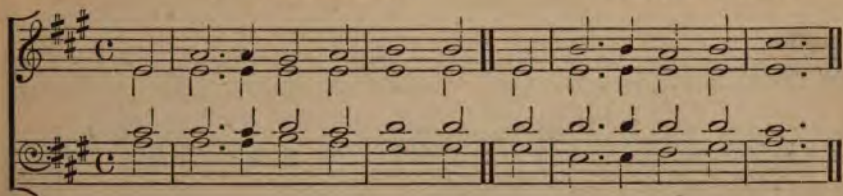


119

Dublin.

7.6.7.6. Double.







122

Highbridge.

7.6.7.6. Double.



123 (HYMN 148.) **Robe of Brightness.** 7.6.7.6. Double.

Oh, for the robe of white-ness, To walk with Christ in light!

The first system of musical notation for the hymn. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and common time (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Oh, for the glo-rious bright-ness Of day with-out a night!

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics are written below the staves.

We would a name of fa-vour Graved on the stone of white;

The third system of musical notation. It includes a *cres.* (crescendo) marking above the treble staff. The lyrics are written below the staves.

We'd taste that man-na's fla-vour Re-served for heaven's de-light.

The fourth and final system of musical notation on this page. The lyrics are written below the staves.

124 (HYMN 19, App.) Confidence.

7.6.7.6. Double.

In heav'n-ly love a - bid - ing, No change my heart shall fear ;

The first system of the hymn is written in treble and bass staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

And safe is such con - fid - ing, For no-thing chang-es here :

The second system continues the melody and accompaniment. The lyrics are written below the staves.

The storm may roar with - out me, My heart may low be laid ;

The third system continues the melody and accompaniment. The lyrics are written below the staves.

But God is round a - bout me, And can I be dis - mayed?

The fourth system concludes the hymn. The lyrics are written below the staves.

125 (HYMN 245.) Remembrance.

7.6.7.6. Double.

On that same night, Lord Je - sus, When all around Thee joined

To cast its dark - est sha - dow A - cross Thy ho - ly mind,

We hear Thy voice, blest Sa - viour, "This, do, re - mem - ber Me!"

With joy - ful hearts res - pond - ing, We do re - mem - ber Thee.

126 (HYMN 77, App.) **Rutherford.**

7.6.7.6. Double.
(Last line irregular.)

The sands of time are sink - ing, The dawn - of hea - ven breaks;

This block contains the first line of the hymn. It features a treble and bass staff in C major, 4/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

The sum - mer morn I've sighed for, The fair sweet morn a - wakes.

This block contains the second line of the hymn. It continues the melody and accompaniment from the first line. The lyrics are written below the staves.

Dark, dark hath been the mid - night, But day - spring is at hand,

This block contains the third line of the hymn. The melody and accompaniment continue. The lyrics are written below the staves.

And glo - ry, glo - ry dwell - eth In Im - man - uel's land.

This block contains the fourth line of the hymn. It concludes the piece with a final cadence. The lyrics are written below the staves.

127 (HYMN 77, App.) Dayspring.

[Second Tune.]

7.6.7.6. Double.

(Last line irregular.)

The sands of time are sink-ing, The dawn of hea-ven breaks;

This system contains the first two staves of the hymn. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The time signature is 7.6.7.6. Double. The lyrics are written below the staves.

The sum-mer morn I've sighed for, The fair sweet morn a-wakes.

This system contains the next two staves of the hymn, continuing the melody and accompaniment from the first system.

Dark, dark hath been the mid-night, But day-spring is at hand,

This system contains the next two staves of the hymn.

And glo-ry, glo-ry dwell-eth In Im-man-uel's land.

rall.

This system contains the final two staves of the hymn. The tempo marking 'rall.' is placed above the top staff. The lyrics conclude with 'And glo-ry, glo-ry dwell-eth In Im-man-uel's land.'

• 128 (HYMN 77, App.) **Immanuel's Land.** 7.6.7.6. Double.
[Third Tune.] (Last line irregular.)

The sands of time are sink - ing, The dawn of hea - ven breaks;

This system of musical notation is for the first line of the hymn. It consists of a treble and a bass staff joined by a brace on the left. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in the treble staff, and the harmony is in the bass staff. The lyrics are written below the staves. The first line of music ends with a double bar line, and the second line continues the melody and harmony.

The sum - mer morn I've sighed for, The fair sweet morn a - wakes.

This system of musical notation is for the second line of the hymn. It follows the same format as the first system, with treble and bass staves, a key signature of one flat, and common time. The melody and harmony continue from the previous system, with lyrics written below the staves.

Dark, dark hath been the mid - night, But day - spring is at hand,

This system of musical notation is for the third line of the hymn. It follows the same format as the previous systems, with treble and bass staves, a key signature of one flat, and common time. The melody and harmony continue, with lyrics written below the staves.

And glo - ry, glo - ry dwell - eth In Im - man - uel's land.

This system of musical notation is for the fourth and final line of the hymn. It follows the same format as the previous systems, with treble and bass staves, a key signature of one flat, and common time. The melody and harmony conclude the hymn, with lyrics written below the staves.

129

Brandenburg.

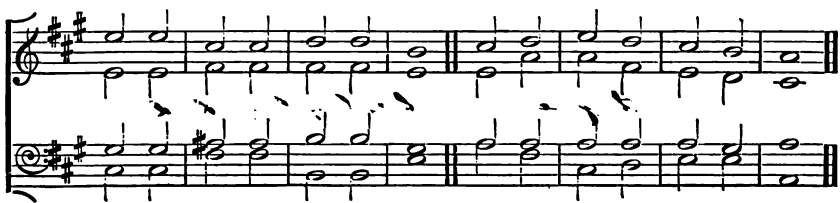
4-7's.



130

Hart's.

4-7's.



131

Lichfield.

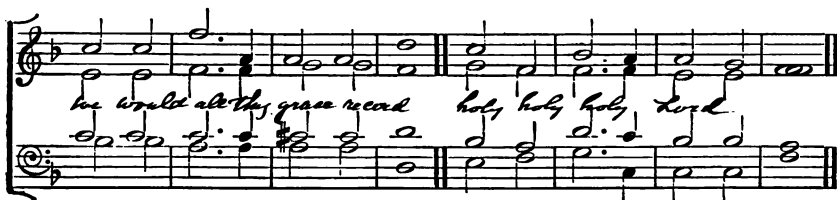
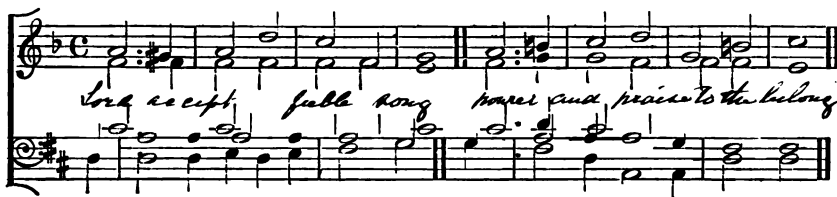
4-7's.



132

Clifton.

4-7's. 198



133

Pleyel.

4-7's.



134

Innocents.

4-7's.



135

Weber.

4-7's.

When we think of love like thine joy and shame our hearts possess

Joy that they could bring us shame for each return from us

136

Mozart.

4-7's.

137

Gibbons.

4-7's.



138

Blyth.

4-7's.



139

Winter.

4-7's.



140

Vienna.

4-7's.



141

Kiel.

4-7's.



142

Sutton.

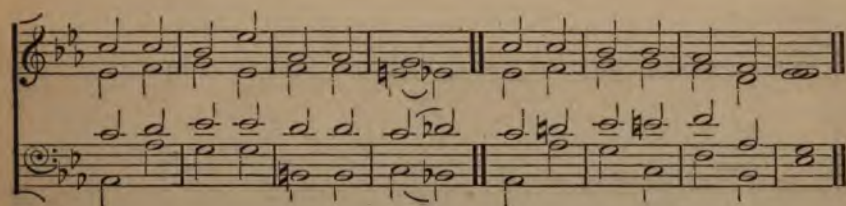
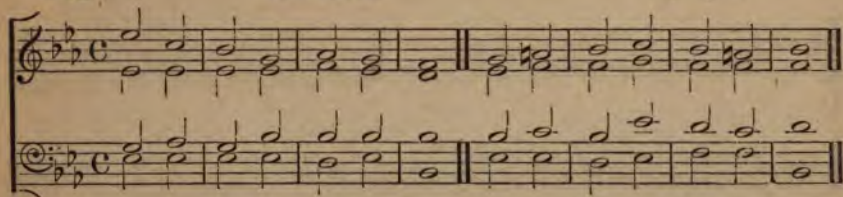
4-7's.



I43

Ashton.

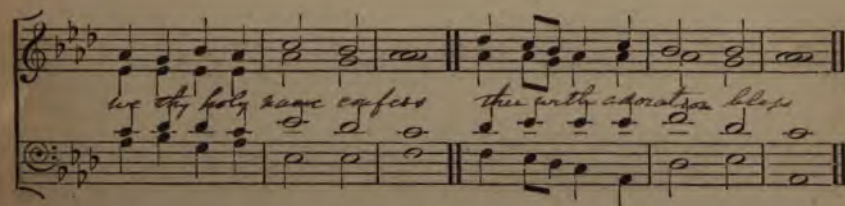
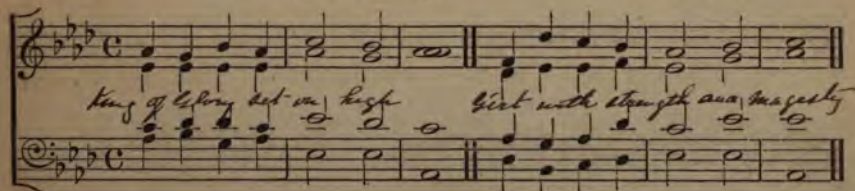
4-7's.



I44

Fellowship.

4-7's.



145 (HYMN 38, App.) **Hallelujah.**

4-7's.
(With Doxology.)

Hal - - - le - lu - jah !

The first system of musical notation for 'Hallelujah'. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody begins with a half note G4, followed by a half note A4, then a half note B4. The bass staff provides a harmonic accompaniment with chords. The lyrics 'Hal - - - le - lu - jah !' are written below the treble staff, with the first syllable 'Hal' aligned under the first measure and 'le' under the second measure.

Hal - - - le - lu - jah !

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'Hal - - - le - lu - jah !' are repeated, with 'le' aligned under the second measure.

Hal - - - le - lu - jah !

The third system of musical notation. It continues the melody and accompaniment. The lyrics 'Hal - - - le - lu - jah !' are repeated, with 'le' aligned under the second measure.

Hal - - - le - lu - jah !

The fourth system of musical notation. It continues the melody and accompaniment. The lyrics 'Hal - - - le - lu - jah !' are repeated, with 'le' aligned under the second measure.

146

Cassel.

6-7's.



I47

Spanish Chant.

6-7's.



148

Yewdale.

6-7's.



149

Heathlands.

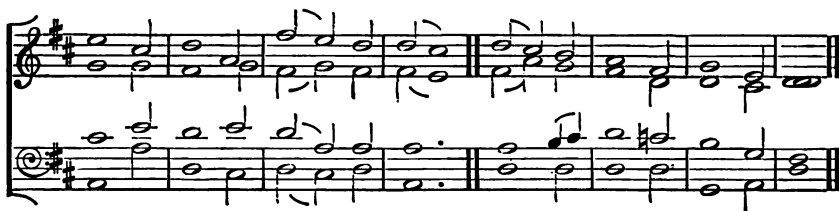
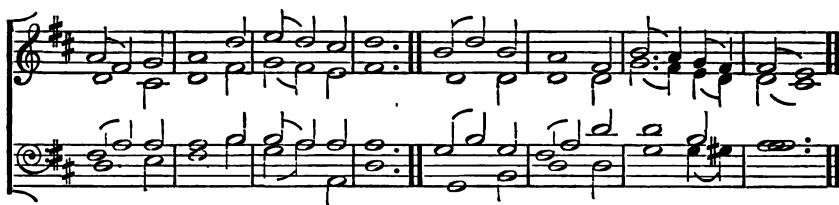
6-7's.



150

Peniel.

6-7's.



151

Studley.

6-7's.

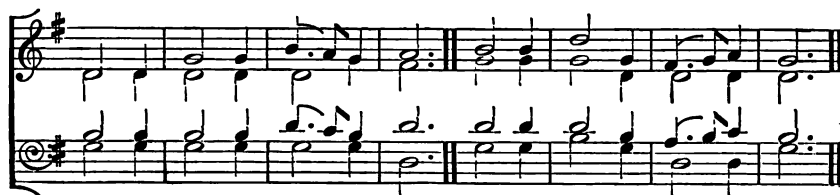


152

"Follow Me."

8-7's.

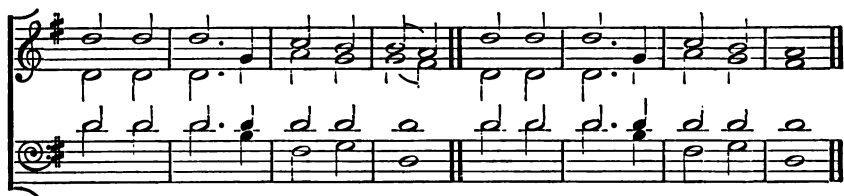
(or 6-7's by omitting the repeat.)



153

Mendelssohn.

8-7's.



raise us to the father gone God in whom we move and live

childrens praise he loves to hear children sing delight his ear

raise us to the fullness bring about the prophet priest & King

glad we claim our sweetest share To the Lamb that once was slain

155

Adoration.

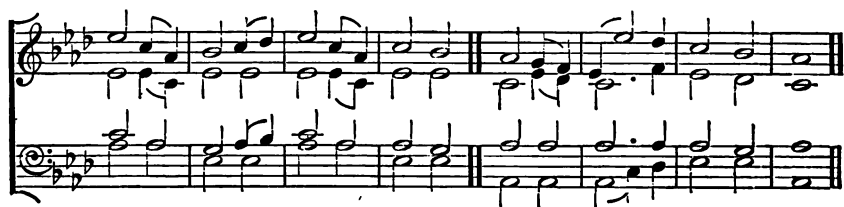
8.7.8.7.



156

Suffield.

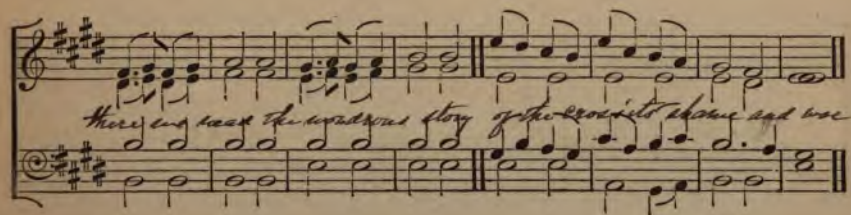
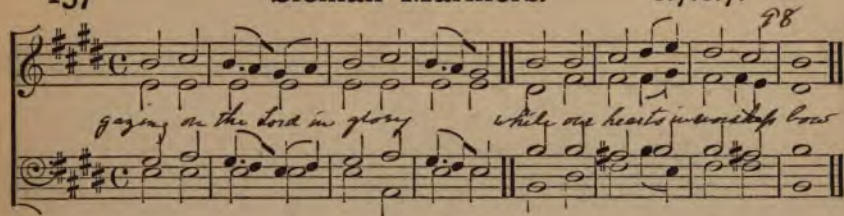
8.7.8.7.



157

Sicilian Mariners.

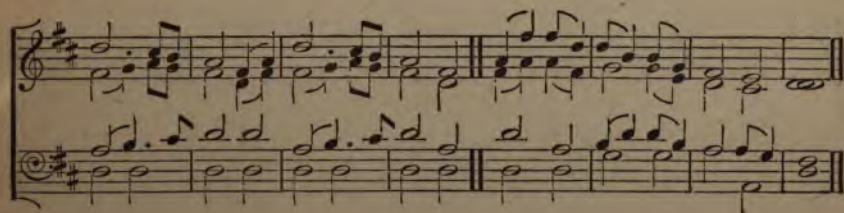
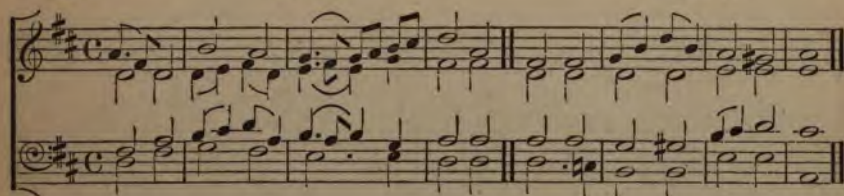
8.7.8.7.



158

Alma.

8.7.8.7.



159

German Evening Hymn.

8.7.8.7.



160

Stuttgart.

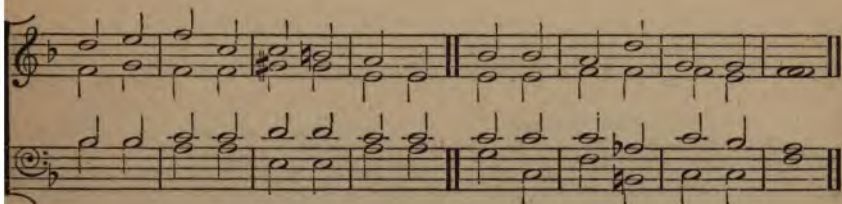
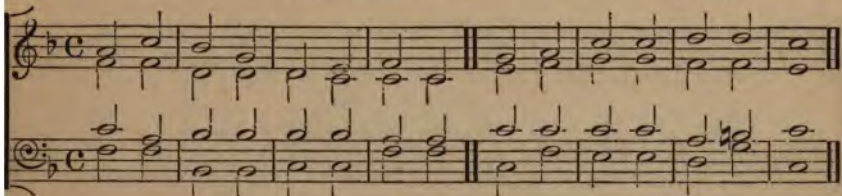
8.7.8.7.



161

Tressillian.

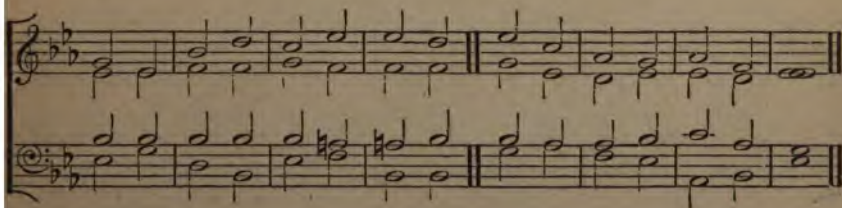
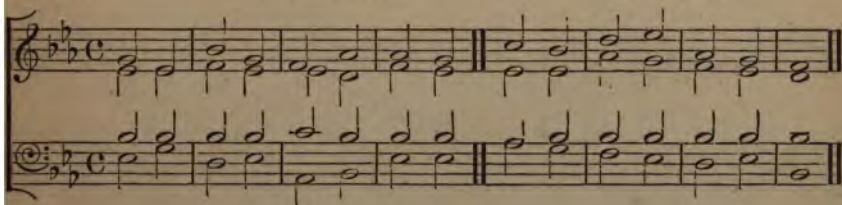
8.7.8.7.



162

Sharon.

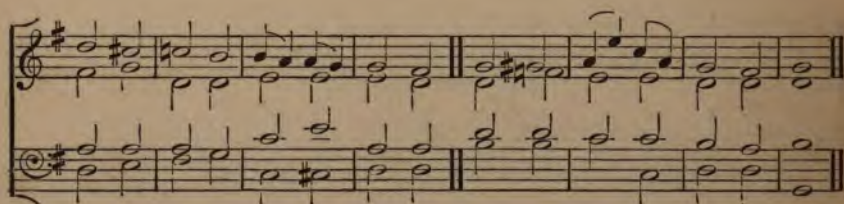
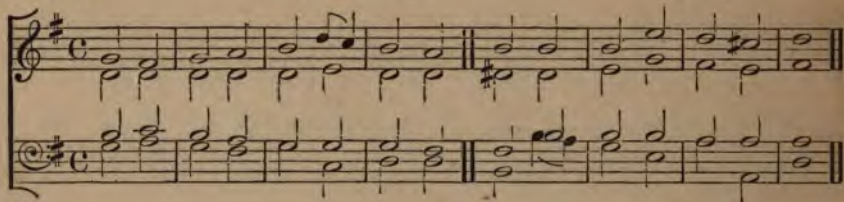
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163

Romanza.

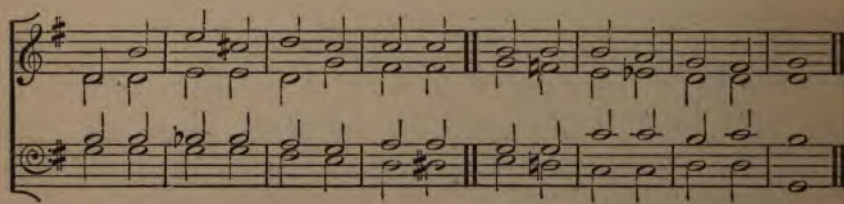
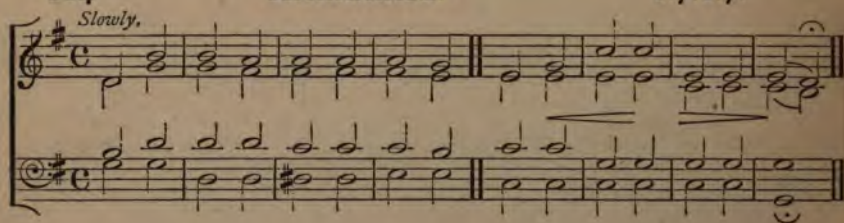
8.7.8.7.



164

Arimathæa.

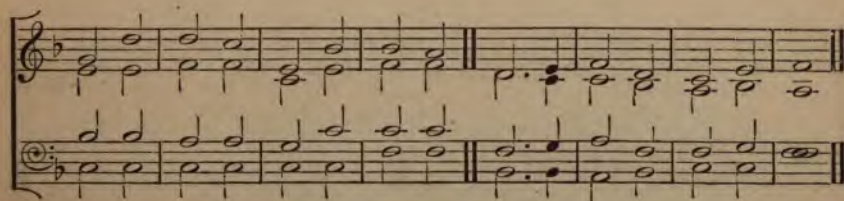
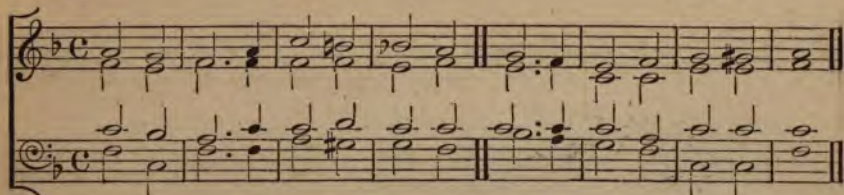
8.7.8.7.



165

West.

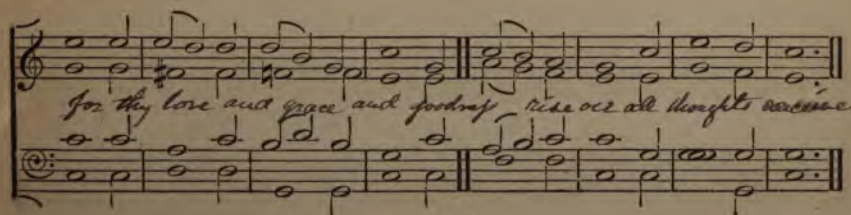
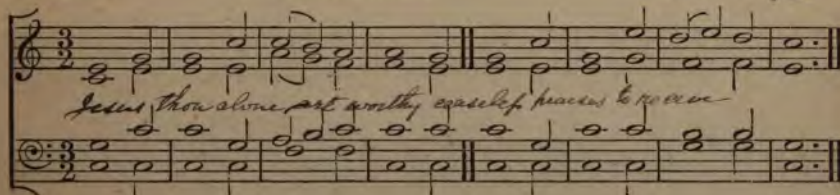
8.7.8.7.



166

Rhineland.

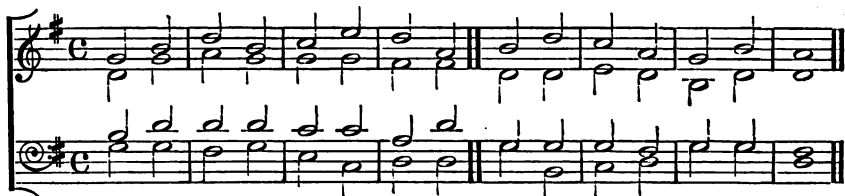
8.7.8.7. 82



167

Bethlehem.

8.7.8.7.

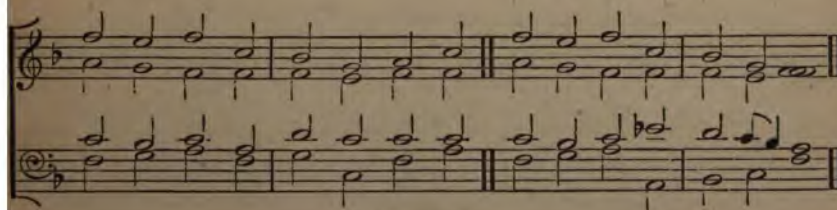
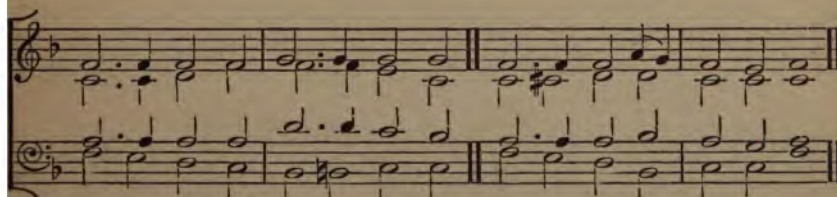
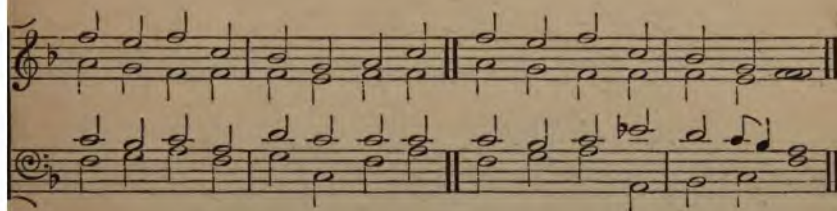
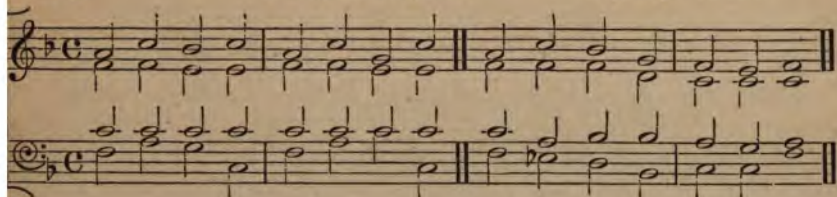


168

Caswell.

8.7.8.7.





170

Dismission.

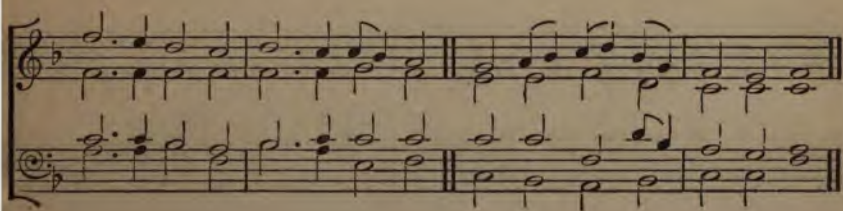
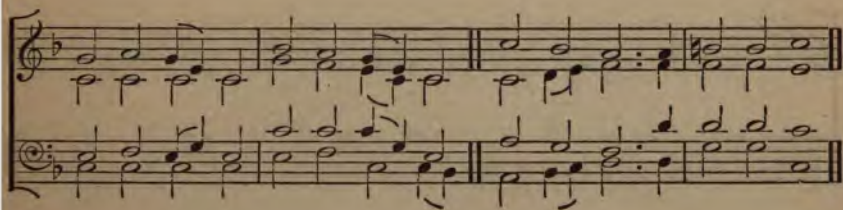
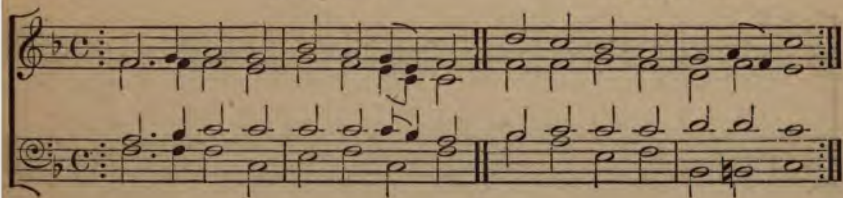
8.7.8.7. Double.



171

Austria.

8.7.8.7. Double.



172

Benediction.

8.7.8.7. Double.



173

Shepherd's Care.

8.7.8.7. Double.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is written on the bottom staff. The music features a simple, folk-like melody with a repeating pattern of eighth and quarter notes. The score includes a double bar line with repeat dots at the end of the first measure of each staff, indicating a repeat sign.

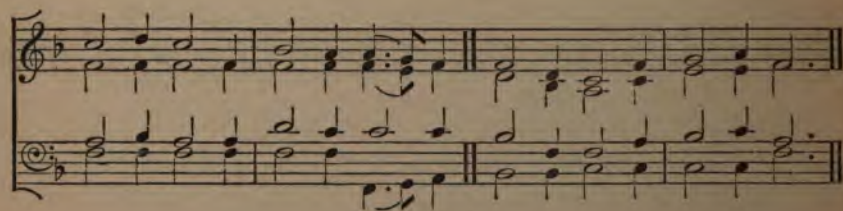
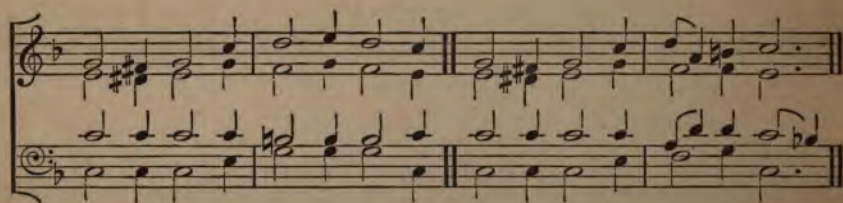
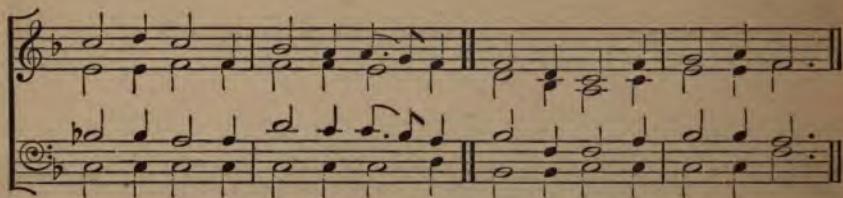
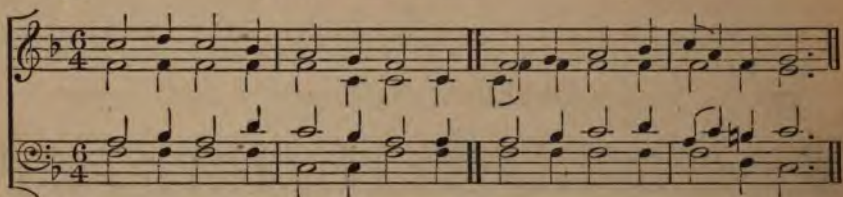
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music consists of two measures, each ending with a double bar line. The melody in the first measure is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). The melody in the second measure is: D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). The bass line in the first measure is: G2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (half). The bass line in the second measure is: D3 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (half).

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music is written in a simple, folk-like style with eighth and quarter notes. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece ends with a double bar line and repeat dots.

174

"Home at Last."

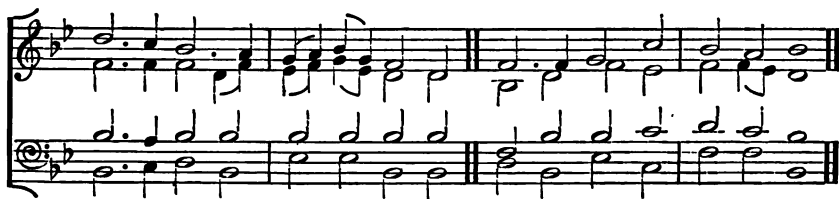
8.7.8 7. Double.



175

Oakham.

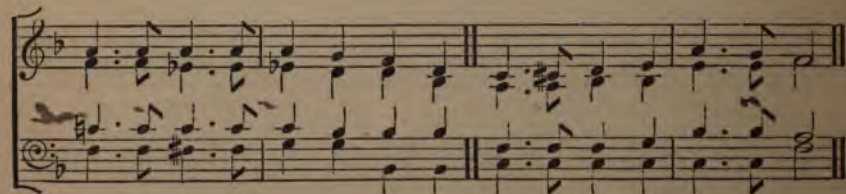
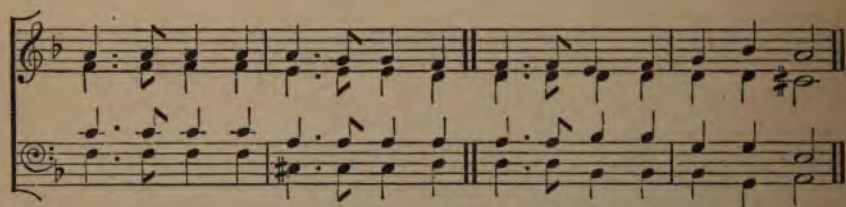
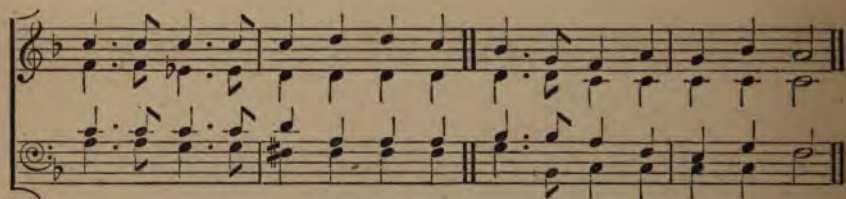
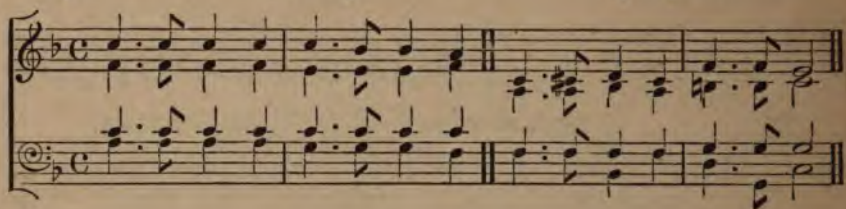
8.7.8.7. Double.



176

Vevey.

8.7.8.7. Double.



Why those fears betide us none like the calm and gentle the ship

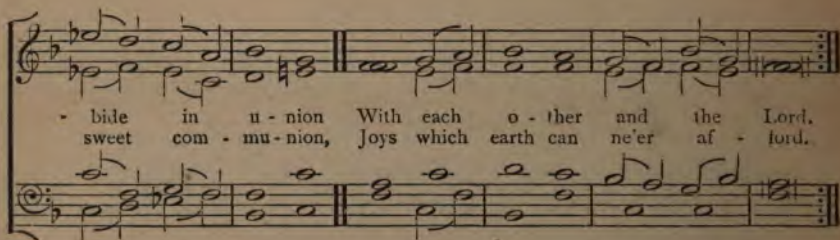
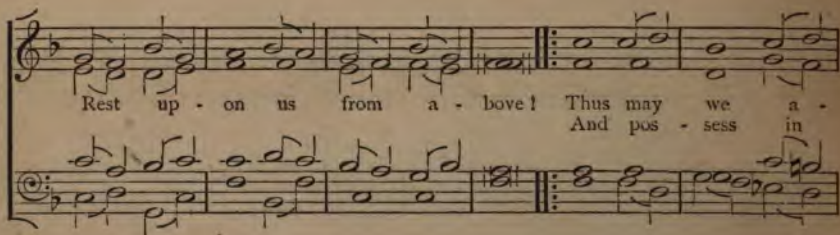
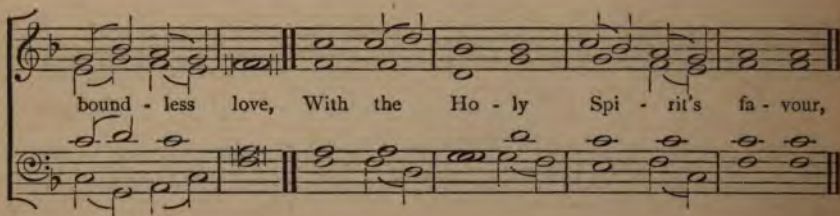
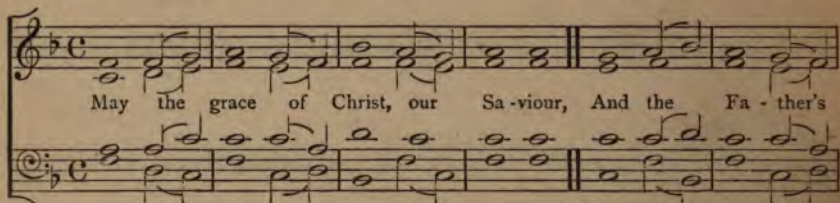
Spread the sails and catch the breezes sent to waft us through the deep

to the regions to the regions where the merman ceases to weep

to the regions to the regions where the merman ceases to weep

178 (HYMN 17.) **Alla Trinita.**

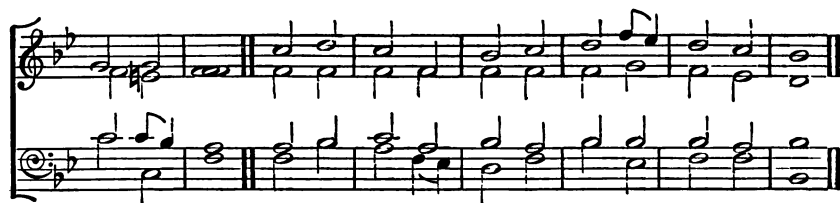
8.7.8.7. Double.



179

Nain.

8.7.8.7.4.7.



180

Rousseau.

8.7.8.7.4.7.



181

Stanford.

8.7.8.7.4.7.



182

Calvary.

8.7.8.7.4.7.



183

Melbourne.

8.7.8.7.4.7.



184

Oliver's.

8.7.8.7.4.7.



185

Mannheim.

8.7.8.7.4.7.



186

Parting.

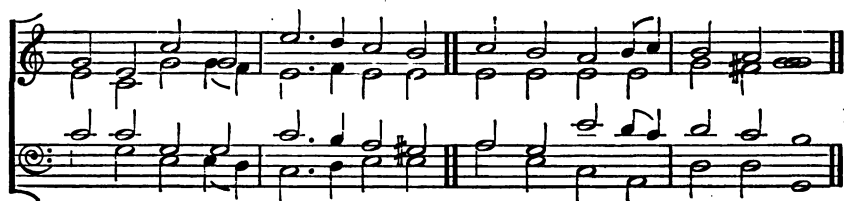
8.7.8.7.4.7.



187

Regent Square.

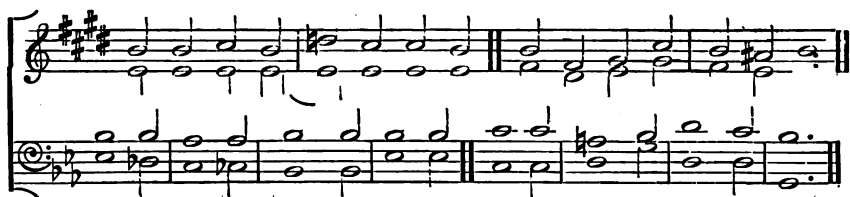
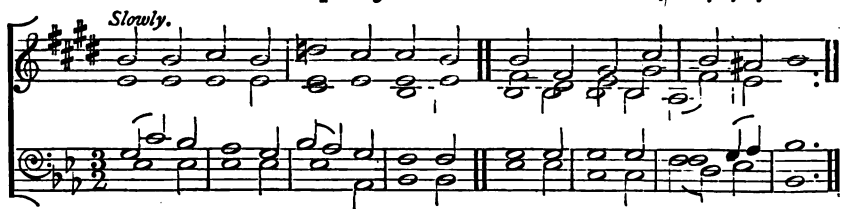
8.7.8.7.4.7.



188

Stepney.

8.7.8.7.7.7.



Soft the voices of many sounded, sweet as music to the ear

The first system of musical notation for 'Evening Prayer'. It consists of a treble and a bass staff joined by a brace on the left. Both staves are in the key of D major (indicated by two sharps) and common time (indicated by a 'C'). The melody in the treble staff is written in a simple, hymn-like style with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics 'Soft the voices of many sounded, sweet as music to the ear' are written in a cursive script between the staves.

grace abounds where sin abounded, thus the word that soothes our fear

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'grace abounds where sin abounded, thus the word that soothes our fear' are written in a cursive script between the staves.

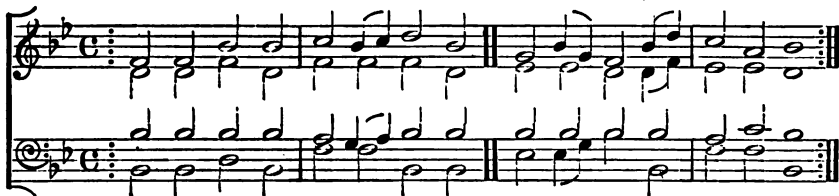
gives the sweetest sound we know, peace to sinners here below

The third system of musical notation, concluding the piece. It continues the melody and accompaniment. The lyrics 'gives the sweetest sound we know, peace to sinners here below' are written in a cursive script between the staves.

190

Rosefield.

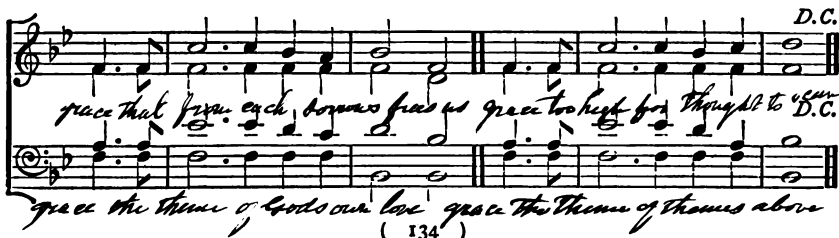
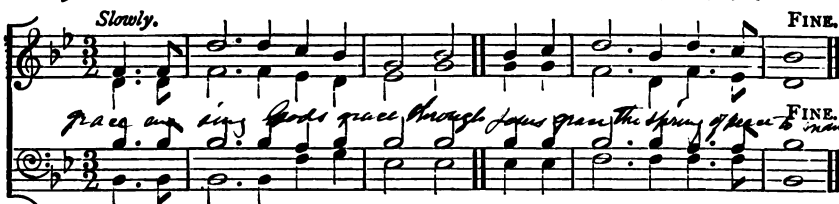
8.7.8.7.7.7.



191

"Till He come."

8.7.8.7.7.7.



192

David.

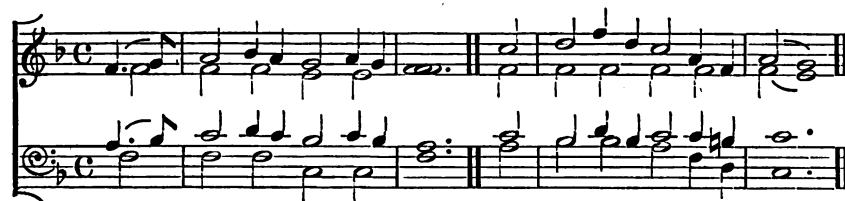
4-8's.



193

Elland.

4-8's.



194

Celeste.

4-8's.



195

Dursley.

4-8's.



181

Stanford.

8.7.8.7.4.7.



137

Faithfulness.

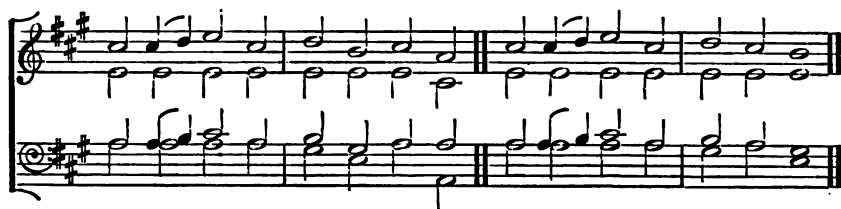
8-8's.

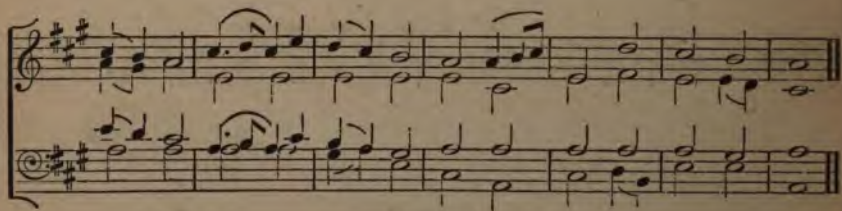
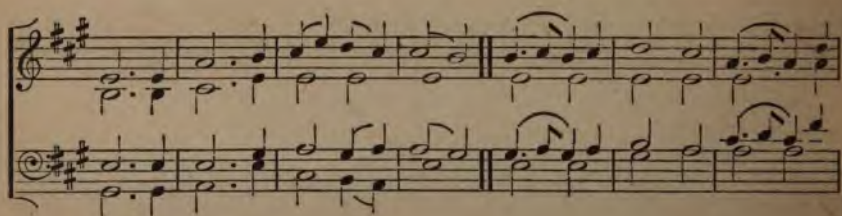
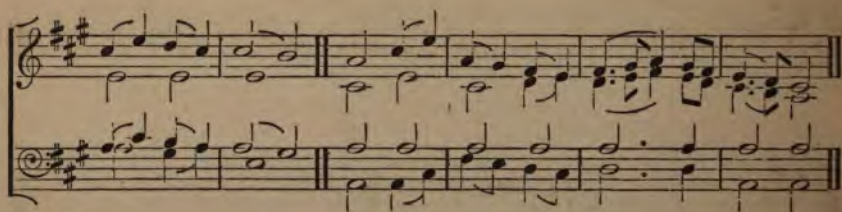
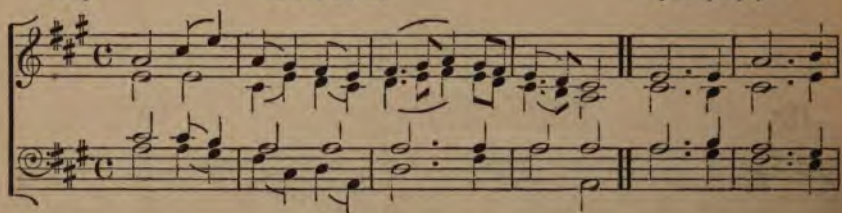


183

Melbourne.

8.7.8.7.4.7.

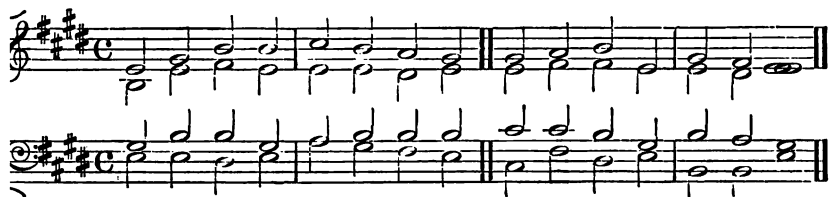




185

Mannheim.

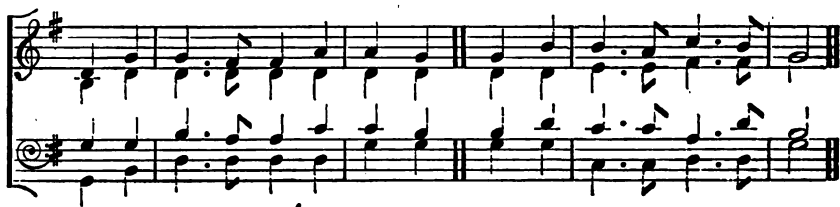
8.7.8.7.4.7.



186

Parting.

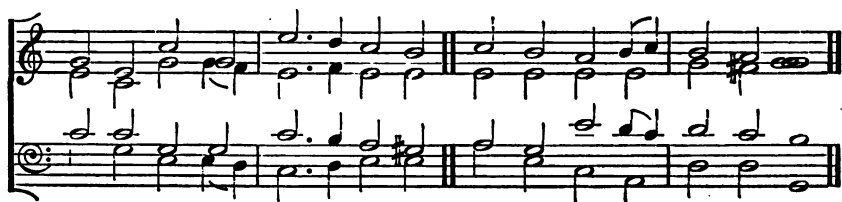
8.7.8.7.4.7.



187

Regent Square.

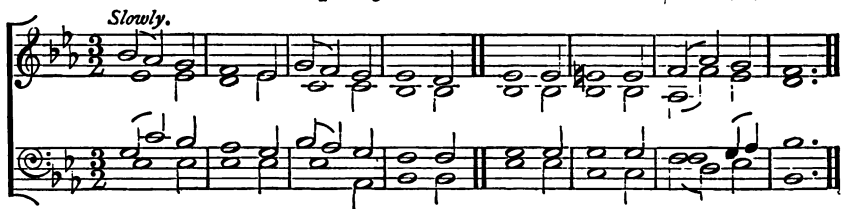
8.7.8.7.4.7.



188

Stepney.

8.7.8.7.7.7.



Soft the voices of many sounded, sweet as music to the ear

The first system of musical notation is in G major (one sharp) and common time (C). It consists of a treble and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

grace abounds where we abounded thus thy word that together we fear

The second system of musical notation continues the melody and accompaniment. The lyrics are written below the treble staff.

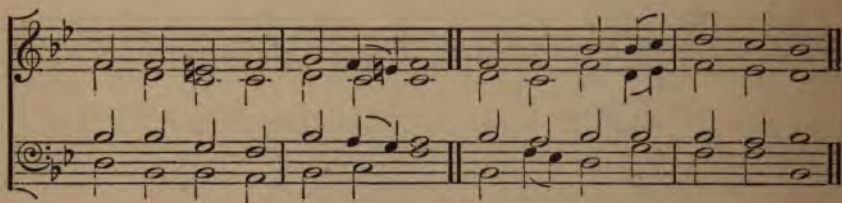
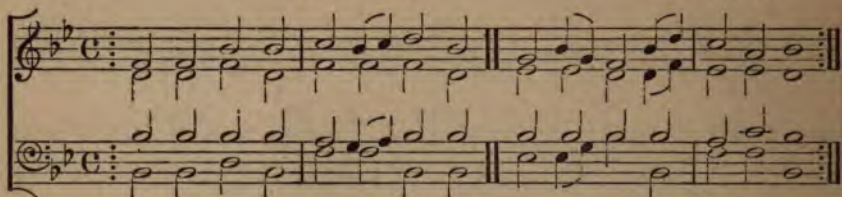
grace the sweetest sound we know grace to sinners here below

The third system of musical notation concludes the piece. The lyrics are written below the treble staff.

190

Rosefield.

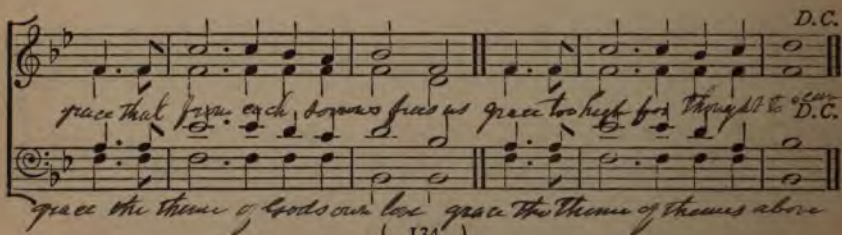
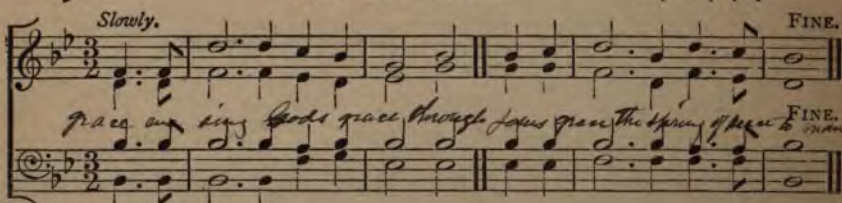
8.7.8.7.7.7.



191

"Till He come."

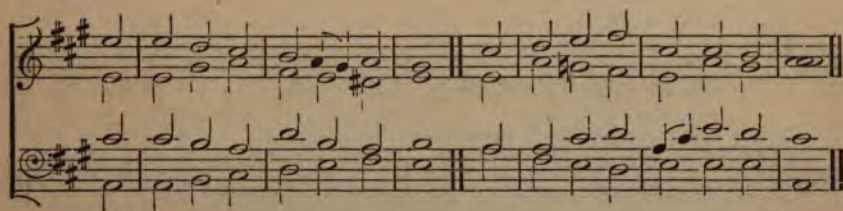
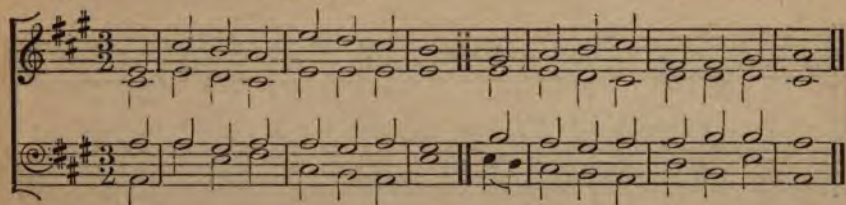
8.7.8.7.7.7.



192

David.

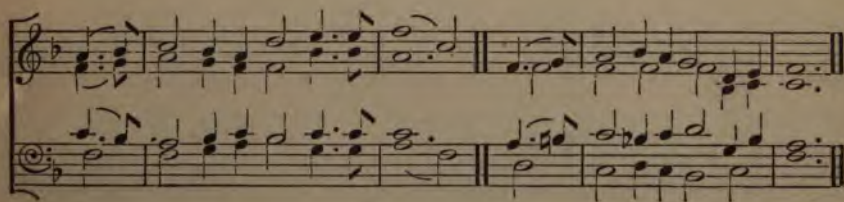
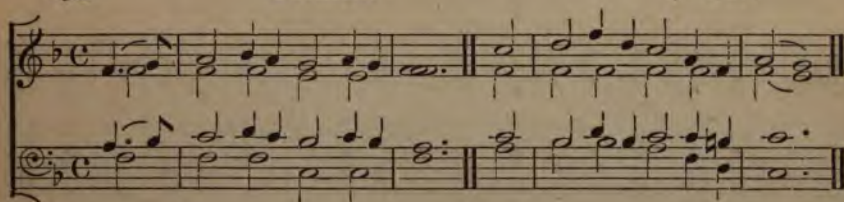
4-8's.



193

Elland.

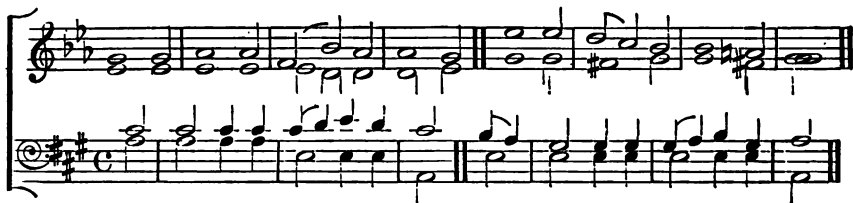
4-8's.



194

Celeste.

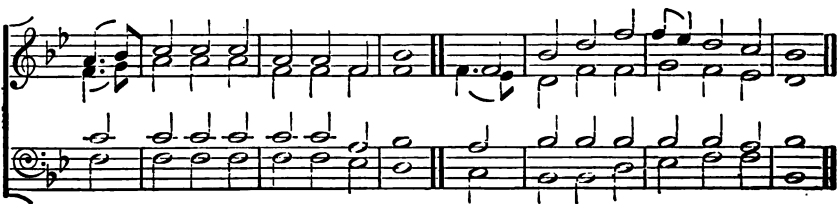
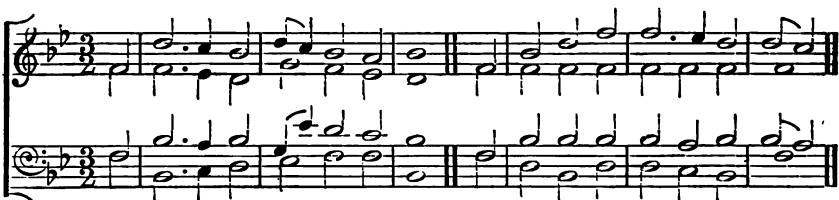
4-8's.



195

Dursley.

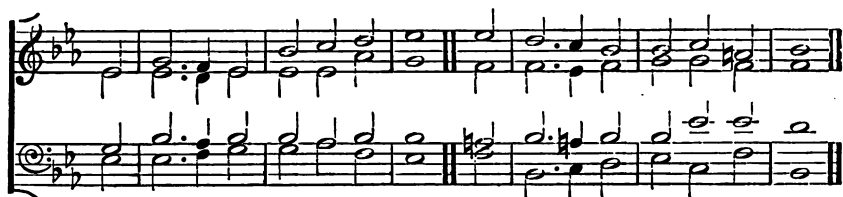
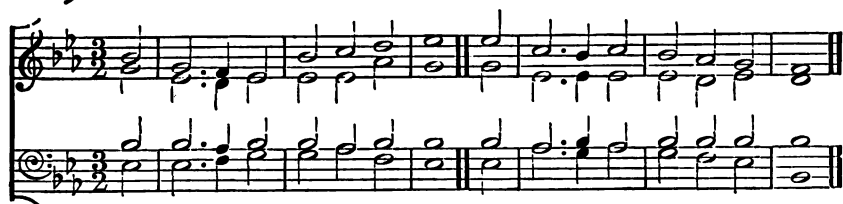
4-8's.



196

Sion.

8-8's.



137

Faithfulness.

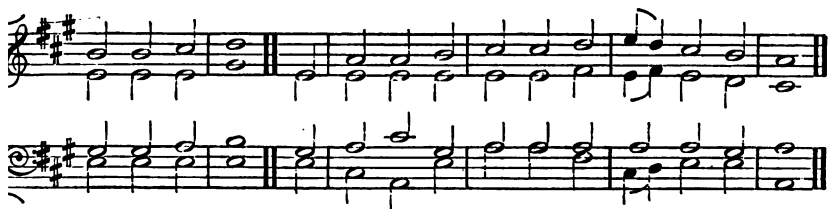
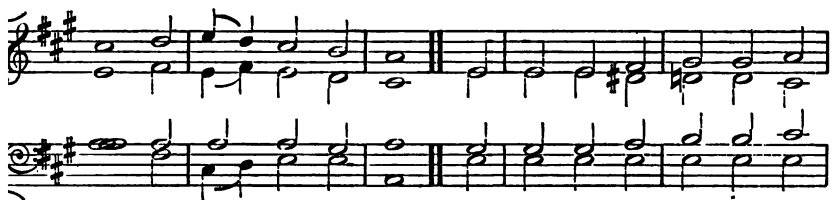
8-8's.



198

Lyons.

10's & 11's.

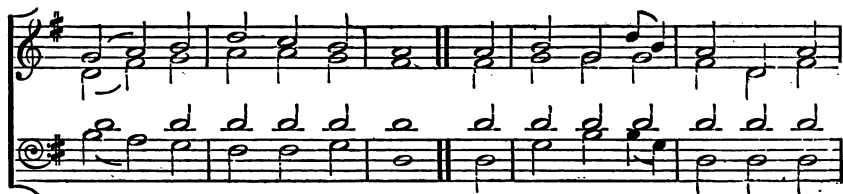


2 3 4

were not of the world that passeth away were not of the night but children
of day

The chains that once bound us by sin are now were changed in our
heart

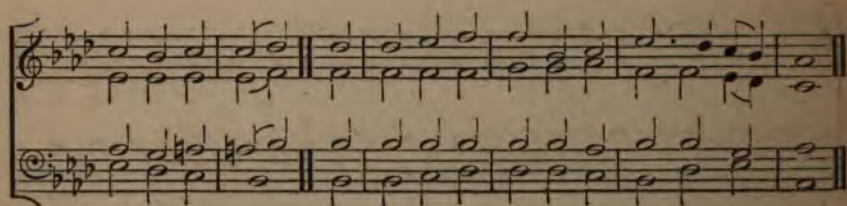
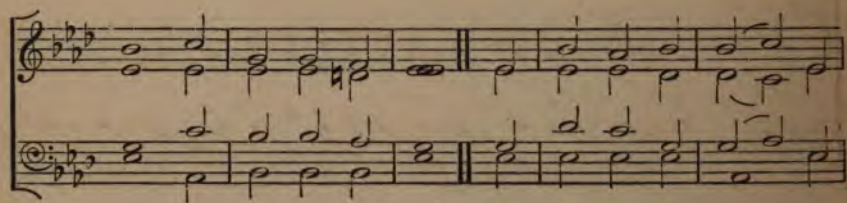
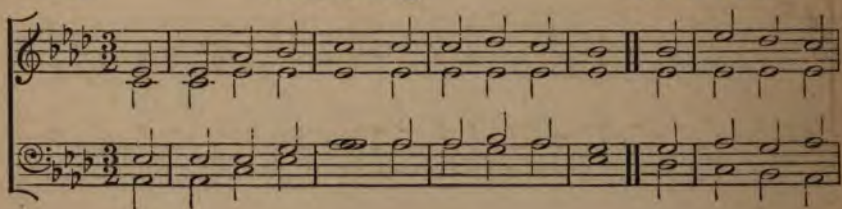
and our hope is in heaven

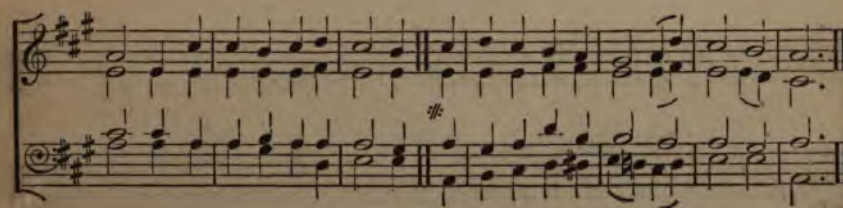
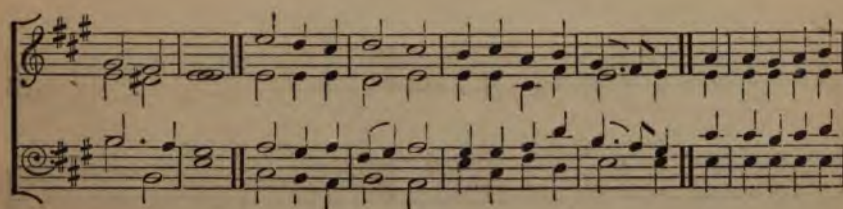
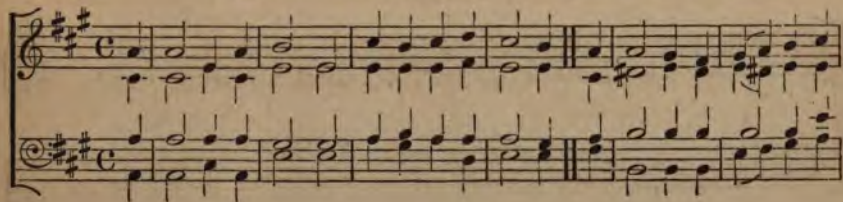


201

Ethelburg.

10's & 11's.





203

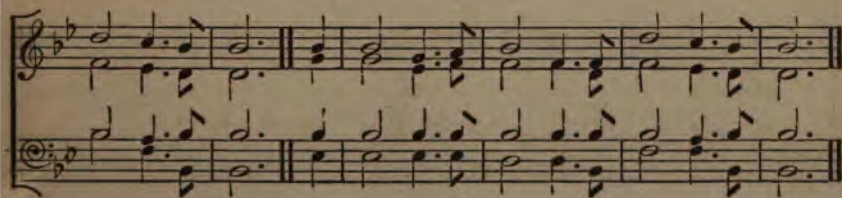
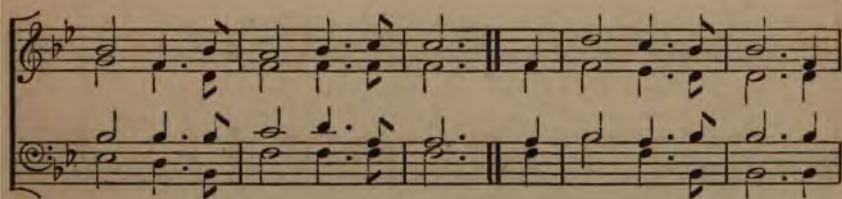
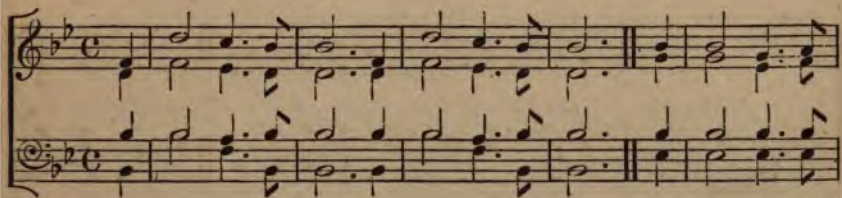
Sweet Home.

10's & 11's. Irregular.



204 (HYMN 301.) Rest.

10'S & 11'S. Irregular.



205 (HYMN 8.) "O Lord, we adore Thee."

IO'S & II'S. Irregular.

O Lord, we a - dore Thee, For Thou art the slain One That liv - est for

ev - er, En - thron - ed in hea - ven. O Lord, we a - dore Thee, For

Thou hast re - deemed us ; Our ti - tle to glo - ry We read in Thy blood.

206 (HYMN 8.) "O Lord, we adore Thee."

[Second Tune.]

IO'S & II'S. Irregular.

O Lord, we a - dore Thee, For Thou art the slain One That liv - est for

ev - er, En - thron - ed in heaven. O Lord, we a - dore Thee, For

Thou hast re - deemed us ; Our ti - tle to glo - ry We read in Thy blood.

207 (HYMN 8.) "O Lord, we adore Thee."

[Third Tune.]

IO'S & II'S. Irregular.

O Lord, we a - dore Thee, for Thou art the slain One That liv - est for

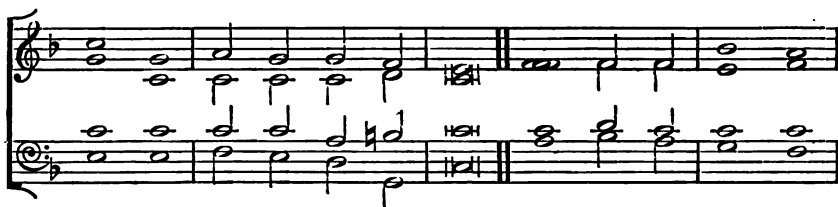
ev - er, En - thron - ed in heaven. O Lord, we a - dore Thee, For

Thou hast redeemed us ; Our ti - tle to glo - ry We read in Thy blood.

208

Hoyland.

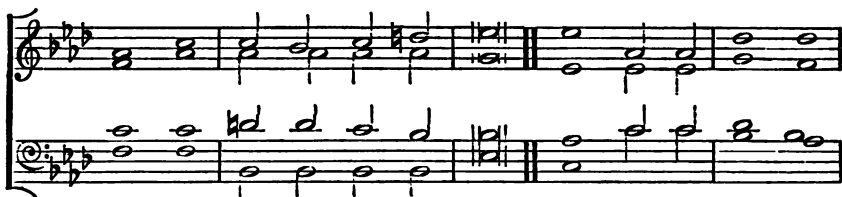
4-10's.



209

Ellers.

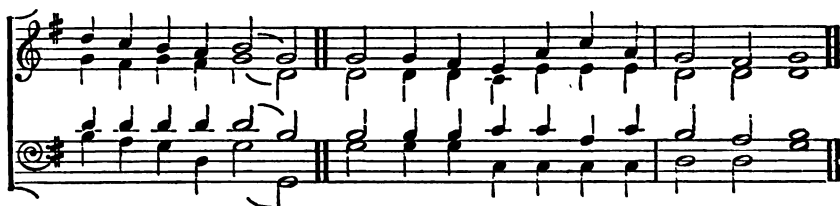
4-10's.



210

Laus Patri.

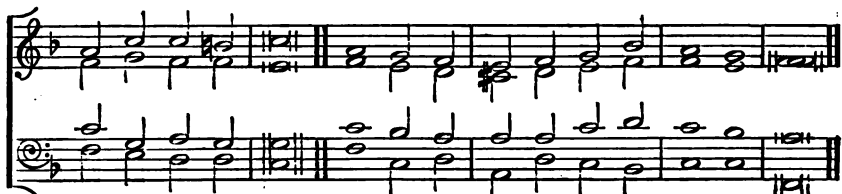
4-10's.



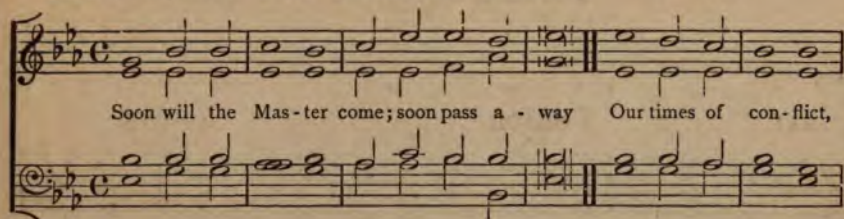
211

Toulon.

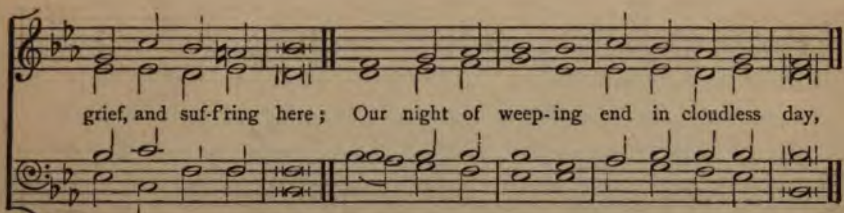
4-10's.



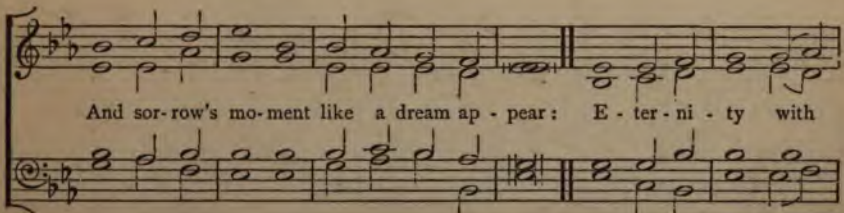
212 (HYMN 218.) The Master's Return. 6-10's.



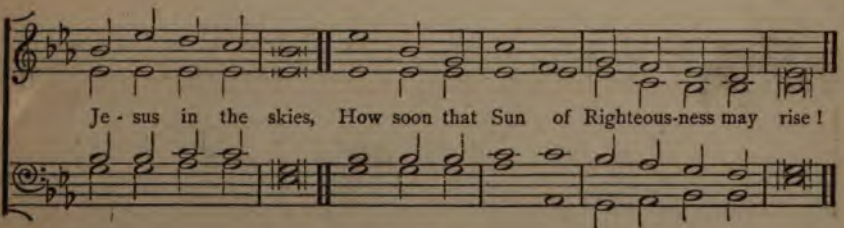
Soon will the Mas-ter come; soon pass a - way Our times of con-flict,



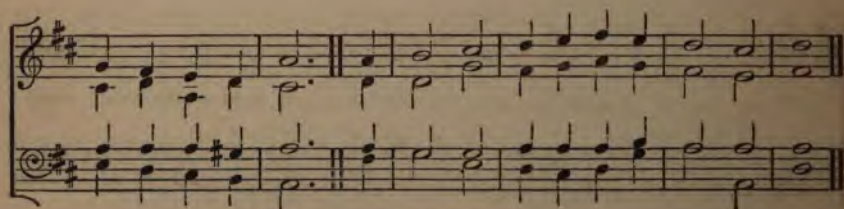
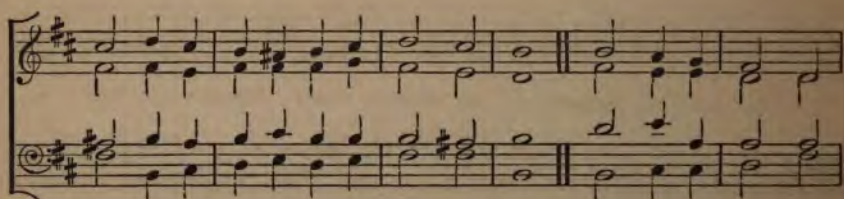
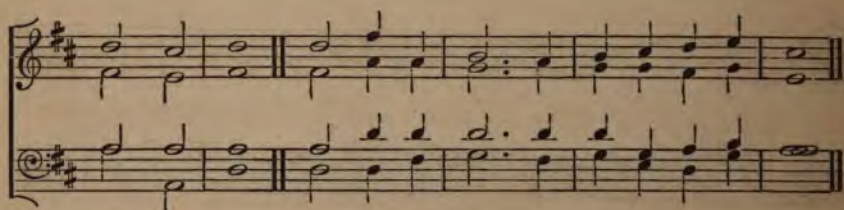
grief, and suf-fring here; Our night of weep-ing end in cloudless day,

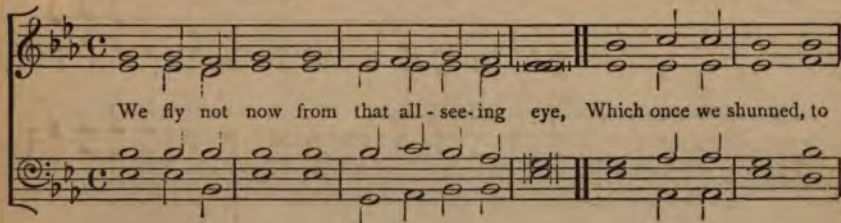


And sor-row's mo-ment like a dream ap - pear: E - ter - ni - ty with

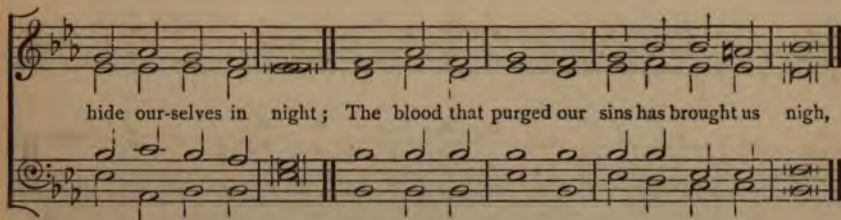


Je - sus in the skies, How soon that Sun of Righteous-ness may rise!

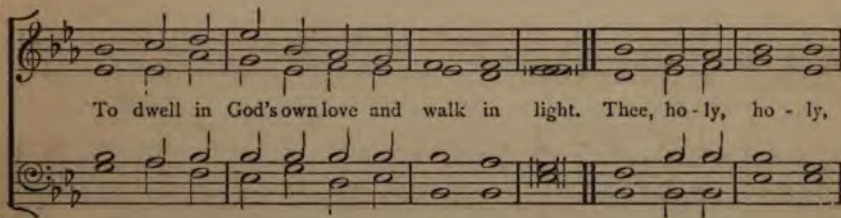




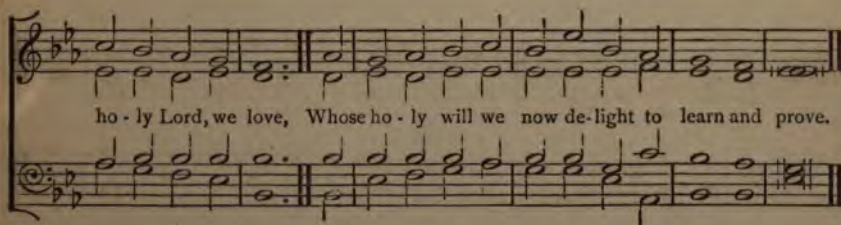
We fly not now from that all - see - ing eye, Which once we shunned, to



hide our-selves in night; The blood that purged our sins has brought us nigh,



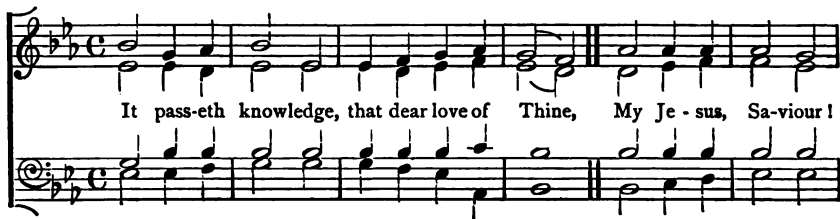
To dwell in God's own love and walk in light. Thee, ho - ly, ho - ly,



ho - ly Lord, we love, Whose ho - ly will we now de-light to learn and prove.

215 (HYMN 72, App.) **St. Thomas.**

IO. IO. IO. IO. 4.



It pass-eth knowledge, that dear love of Thine, My Je - sus, Sa-viour!

The first system of musical notation for the hymn. It consists of a treble and a bass staff joined by a brace on the left. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.



yet this soul of mine Would of Thy love, in all its breadth and length, Its

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics continue below the treble staff.



height and depth and ev - er - last - ing strength, Know more and more.

The third system of musical notation, concluding the hymn. It features a final cadence in both staves. The lyrics conclude below the treble staff.

216 (HYMN 72, App.) "It passeth knowledge."

[Second Tune.]

10.10.10.10.4.

It pass-eth knowledge, that dear love of Thine, My Je-sus, Sa-viour!

yet this soul of mine Would of Thy love, in all its breadth and length,

Its height and depth and ev-er-last-ing strength, Know more and more,

217 (HYMN 213.) Collooney.

10.8.10.8. Double.

On Cal-v'ry we've a - dor - ing stood, And gazed on that wondrous cross,

Where the ho - ly, spot-less Lamb of God Was slain in His love for us!

How our hearts have stirred at that so-lemn cry, While the sun was enwrapp'd in night,

rall. "E - li, E - li, la - ma sa - bach - tha - ni?" *a tempo.* Most blessed, most aw - ful sight!

218 (HYMN 29, App.) **Light Divine.**

10.4.10.4.10.10.

Lead, Light di - vine, a - mid th'en - cir - cling gloom, Lead Thou me

The first system of music is in G major (one sharp) and common time. It consists of a vocal melody on a treble clef and a piano accompaniment on a bass clef. The melody begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

on ; The night is dark, and I am far from home,

The second system continues the melody and accompaniment. The vocal melody has a repeat sign at the beginning. The piano accompaniment includes some sixteenth-note figures in the right hand.

Lead Thou me on : Keep Thou my feet, I do not ask to

The third system continues the melody and accompaniment. The vocal melody has a repeat sign at the beginning. The piano accompaniment continues with the same basic patterns.

see The dis - tant path, one step's e - nough for me.

The fourth system concludes the piece. The vocal melody ends with a half note G. The piano accompaniment ends with a final chord in the right hand and a half note in the left hand.

219 (HYMN 29, App.) **Sandon.**

10.4.10.4.10.10.

[Second Tune.]

Lead, Light di-vine, a-mid th'en-cir-cling gloom, Lead Thou me on ;
The night is dark, and I am far from home, Lead Thou me on : Keep Thou my

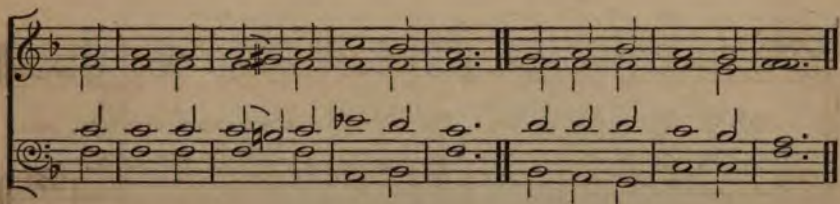
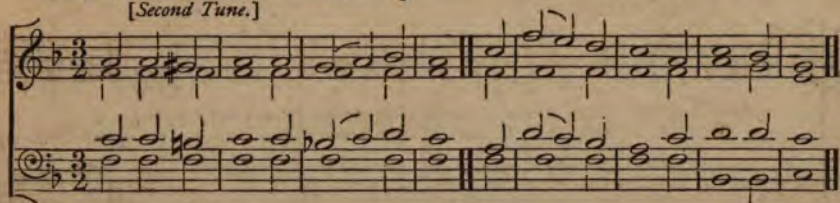
feet, I do not ask to see The dis-tant path, one step's enough for me.

220 (HYMN 332, &c.) **Ilsley.**

8.8.8.6. Iambic.

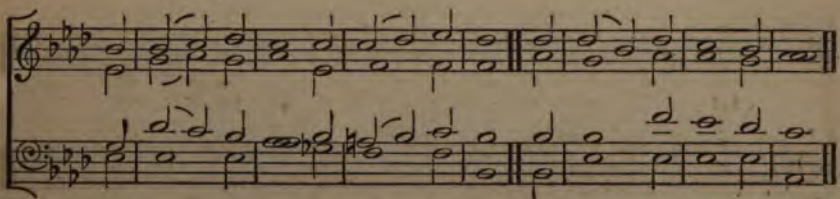
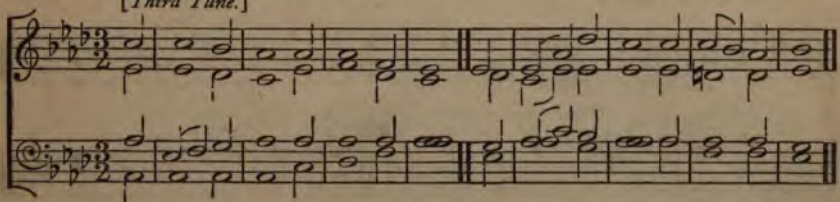
221 (HYMN 332, &c.) **Humility.**
[Second Tune.]

8.8.8.6. Iambic.

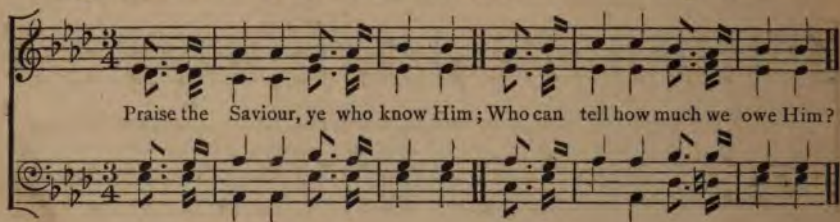


222 (HYMN 332, &c.) **Kirkstall.**
[Third Tune.]

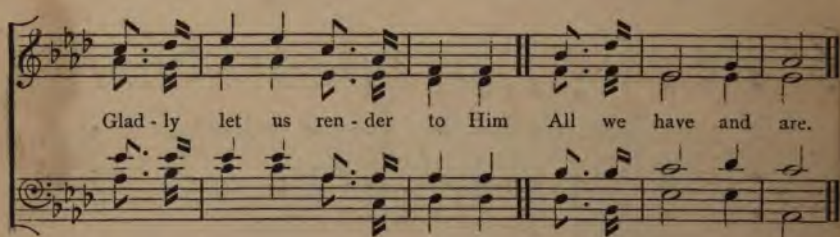
8.8.8.6. Iambic.



223 (HYMN 256.) "Praise the Saviour." 8.8.8.5. Trochaic.



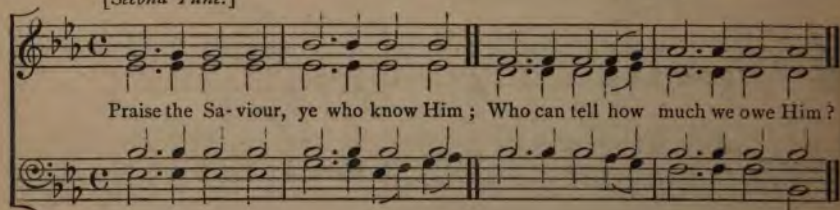
Praise the Saviour, ye who know Him; Who can tell how much we owe Him?



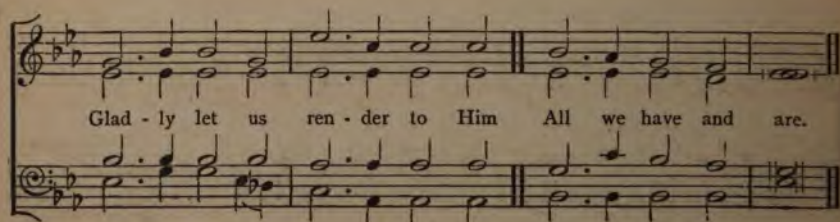
Glad - ly let us ren - der to Him All we have and are.

224 (HYMN 256.) **Exultation.**
[Second Tune.]

8.8.8.5. Trochaic.



Praise the Sa-viour, ye who know Him; Who can tell how much we owe Him?



Glad - ly let us ren - der to Him All we have and are.

225 (HYMN 9, App.) **Submission.**

8.8.8.4. Iambic.

Two staves of music in G minor, 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: We can - not al - ways trace the way, Where Thou, our gra - cious Lord, dost move ;

Two staves of music in G minor, 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: But we can al - ways sure - ly say, That God is love, That God is love.

226 (HYMN 9, App.) **Leiston.**
[Second Tune.]

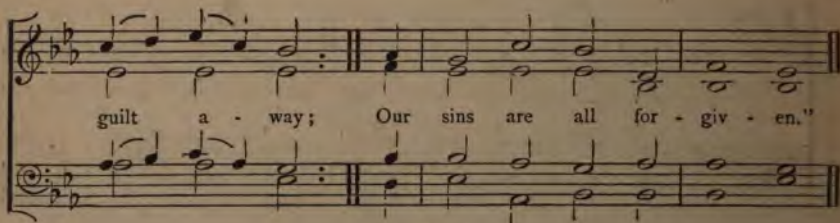
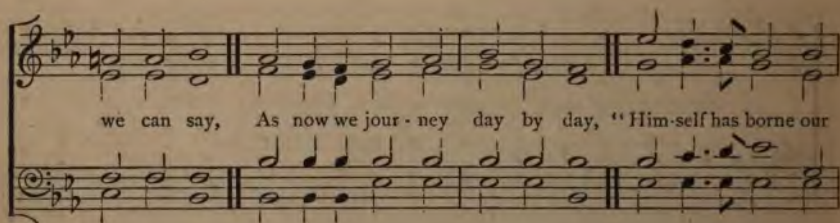
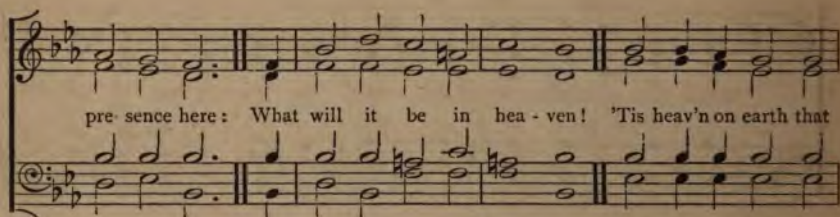
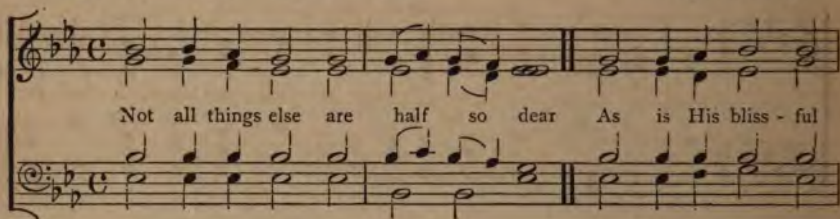
8.8.8.4. Iambic.

Two staves of music in G minor, 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb).

Two staves of music in G minor, 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb).

227 (HYMN 65.) Pearsfield.

8.8.7.8.8.8.7.



228 (HYMNS 169 & 273.) Aldwyn.

8.7.8.7. Double.
(Iambic.)

Lord, we can see, by faith in Thee, A prospect bright, un-fail-ing ;

Where God shall shine, in light di-vine, In glo-ry nev-er fa-ding :

A home a-bove, of peace and love, Close to Thy ho-ly per-son ;

Thy saints shall there see glo-ry fair, And shine as Thy re-flec-tion.

229 (HYMN 5.) Brunswick.

8.7.8.7.8.7.

Slowly.

Un - to Him who loved us, gave us Ev - ry pledge that love could give ;

8ves.

Free - ly shed His blood to save us, Gave His life that we might live ;

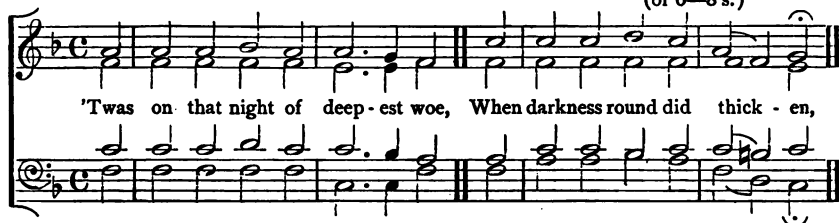
8ves.

Be the king-dom, and do - min-ion, And the glo - ry ev - er - more !

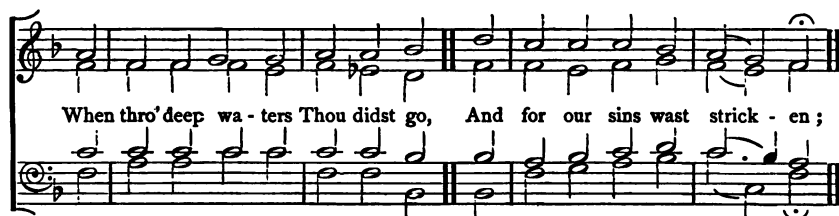
8ves.

230 (HYMN 188.) **Kedron.**

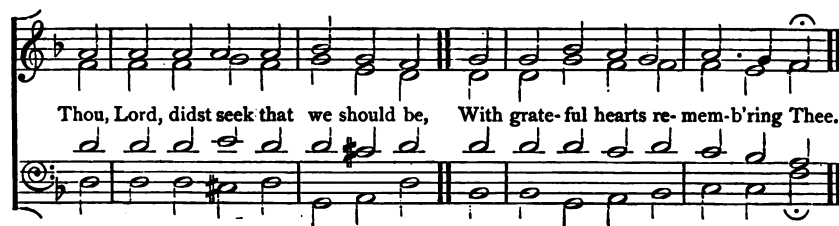
8.7.8.7.8.8. Iambic.
(or 6-8's.)



'Twas on that night of deep-est woe, When darkness round did thick-en,



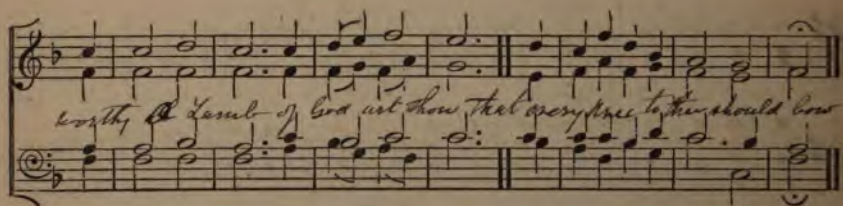
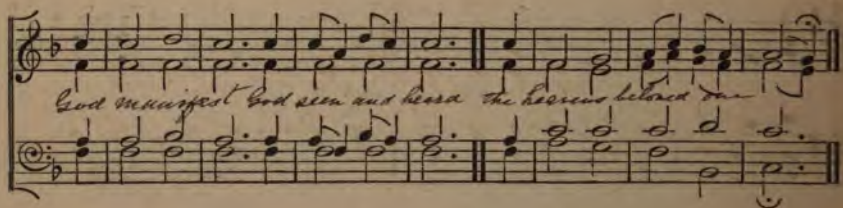
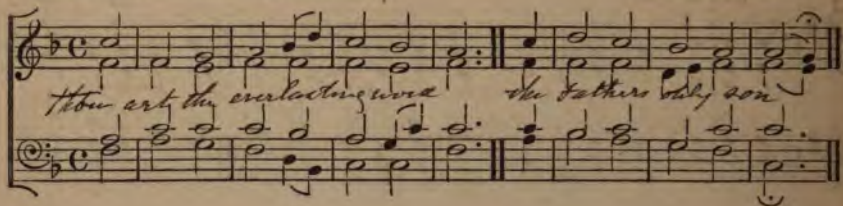
When thro'deepest waters Thou didst go, And for our sins wast stricken;



Thou, Lord, didst seek that we should be, With grateful hearts remembering Thee.

231 (HYMN 150.) Arabia.

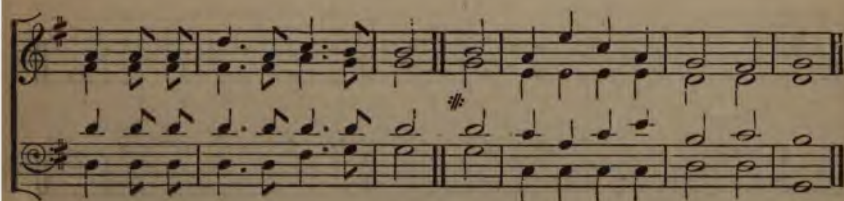
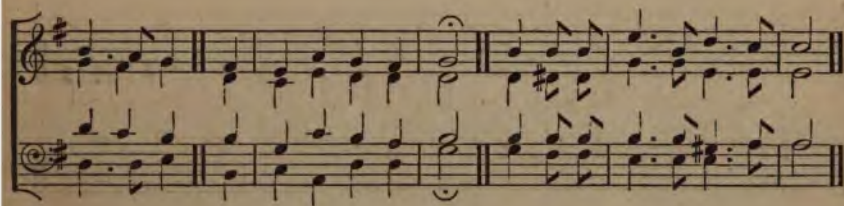
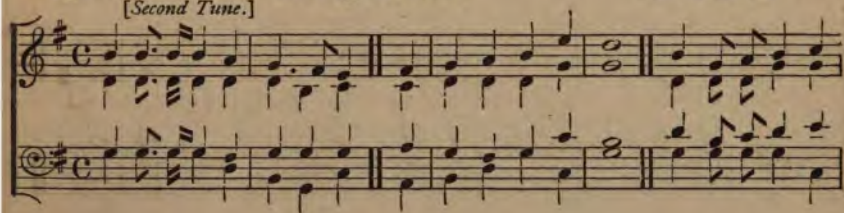
8.6.8.6.8.8.



232 (HYMN 150.) **Bridgewater.**

8.6.8.6.8.8.

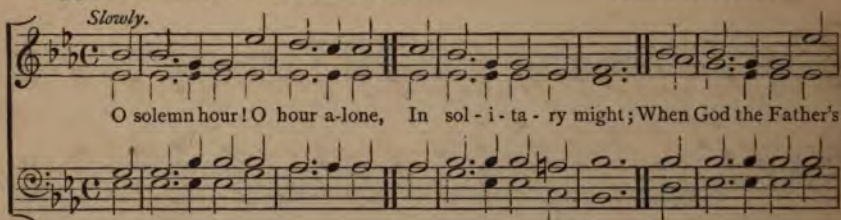
[Second Tune.]



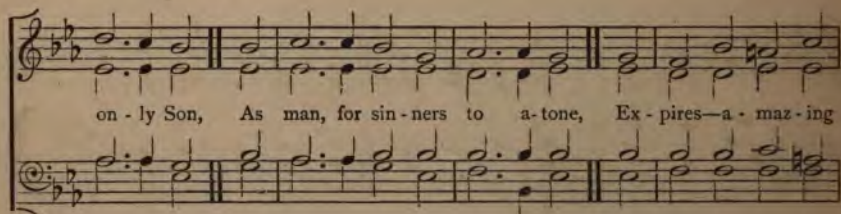
233 (HYMN 215.) **Crucifixion.**

8.6.8.8.6.8.8.

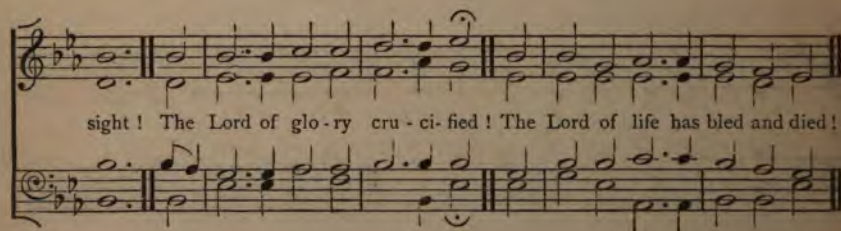
Slowly.



O solemn hour! O hour a-lone, In sol-i-ta-ry might; When God the Father's



on-ly Son, As man, for sin-ners to a-tone, Ex-pires—a-maz-ing



sight! The Lord of glo-ry cru-ci-fied! The Lord of life has bled and died!

234 (HYMN 137.) Substitution.

8.6.8.6.8.6.

St. christ what precious Bowed thy head our load was laid

The

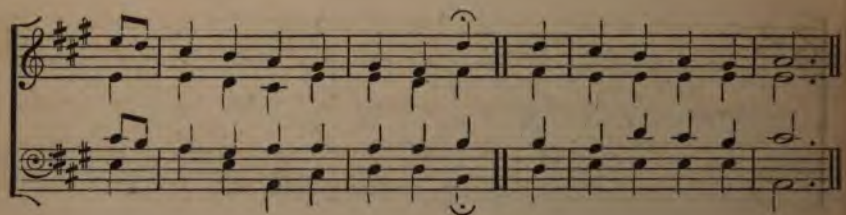
Thou stoodest in the sinner's stead to bear all ill for me

a pardon lest thy blood was shed now there's no load for me

235 (HYMN 137.) Shenley.

8.6.8.6.8.6.

[Second Tune.]



236 (HYMNS 334 & 84, App.) "All is well."

8.4.8.4.8.8.8.4.
(Trochaic.)

Through the love of God our Sa - viour, All will be well ;
Free and changeless is His fa - vour, All, all is well.

Pre - cious is the blood that healed us, Per - fect is the grace that sealed us,

Strong the hand stretch'd forth to shield us, All must be well.

237 (HYMNS 334 & 84, App.) **Beulah.**
[Second Tune.]

8.4.8.4.8.8.8.4.

One there is a - bove all o - thers, Oh, how He loves !
His is love be - yond a bro - ther's, Oh, how He loves !

The first system of musical notation for the hymn 'Beulah'. It consists of a treble and bass staff in G major (one sharp) and common time. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the notes.

Earth-ly friends may fail or leave us, One day soothe, the next day grieve us ;

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the notes.

But this Friend will ne'er de - ceive us, Oh, how he loves !

The third system of musical notation, concluding the hymn. It continues the melody and accompaniment. The lyrics are written below the notes.

238 (HYMN 68, App., &c.) **Evangelia.**

8.3.8.3.8.8.3.
(or 9.3.9.3.8.8.3.)



Where'er I go I'll tell the sto - ry Of the cross, of the cross ;
In nothing else my soul shall glo - ry, Save the cross, save the cross :



Yea, this my con-stant theme shall be, Thro' time and in e - ter - ni - ty,



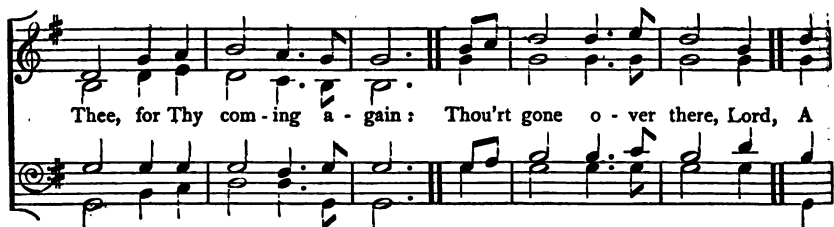
That Je - sus tast-ed death for me, On the cross, on the cross.

239 (HYMN 78, App.) **Waiting.**

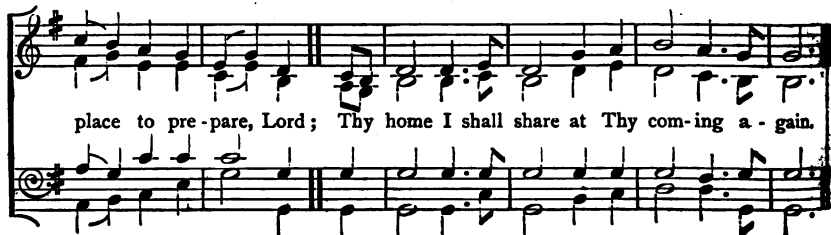
6.6.11.6.6.11.



I'm wait-ing for Thee, Lord, Thy beau-ty to see, Lord, I'm wait-ing for



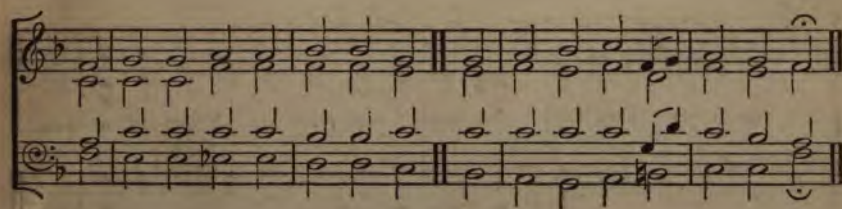
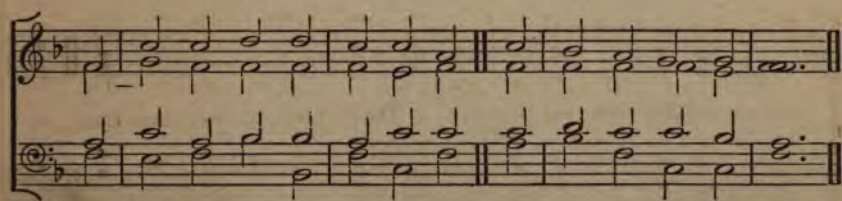
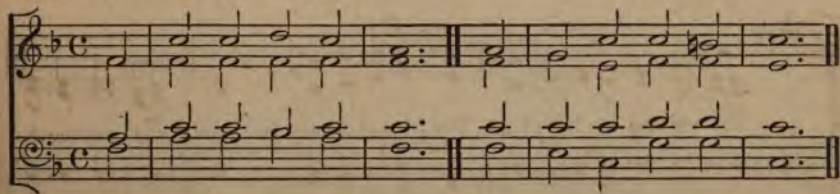
Thee, for Thy com-ing a - gain : Thou'rt gone o - ver there, Lord, A



place to pre-pare, Lord ; Thy home I shall share at Thy com-ing a - gain.

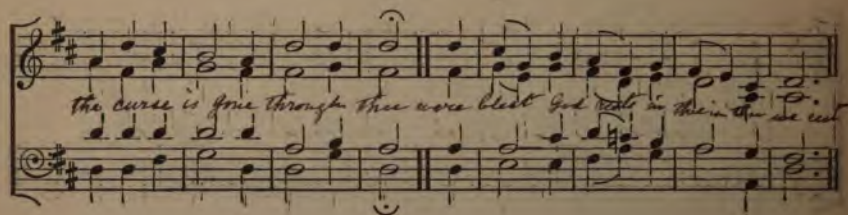
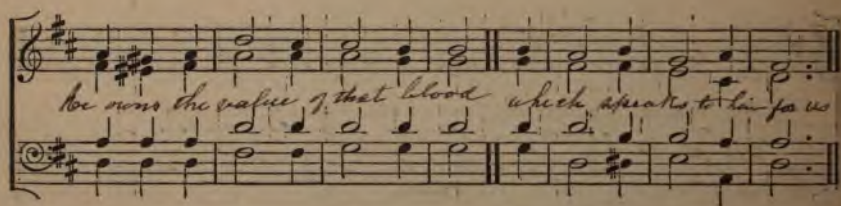
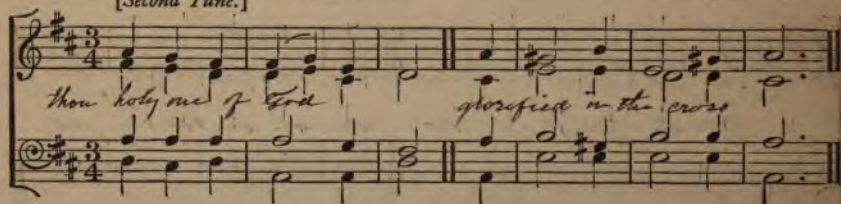
240 (HYMN 30, &c.) **Liege.**

6.6.8.6.8.8.



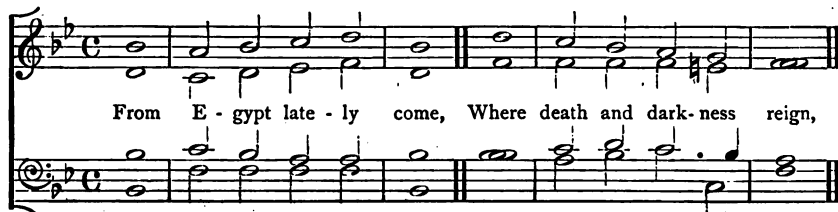
241 (HYMN 30, &c.) Shepton.
[Second Tune.]

6.6.8.6.8.8.

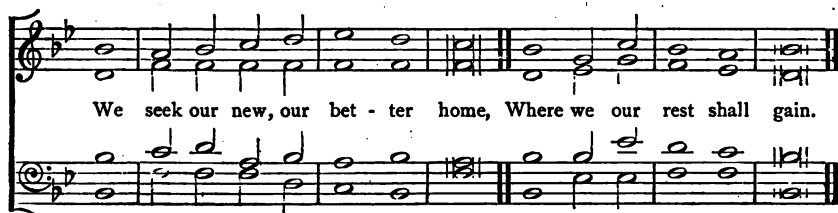


242 (HYMN 258.) **Deliverance.**

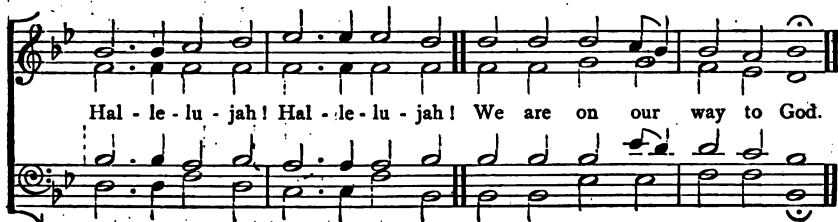
S.M. (with Chorus.)



From E - gypt late - ly come, Where death and dark-ness reign,



We seek our new, our bet - ter home, Where we our rest shall gain.



Hal - le - lu - jah! Hal - le - lu - jah! We are on our way to God.

243 (HYMN 258.) Egypt.

S. M. (with Chorus.)

[Second Tune.]

From E - gypt late - ly come, Where death and dark - ness reign,

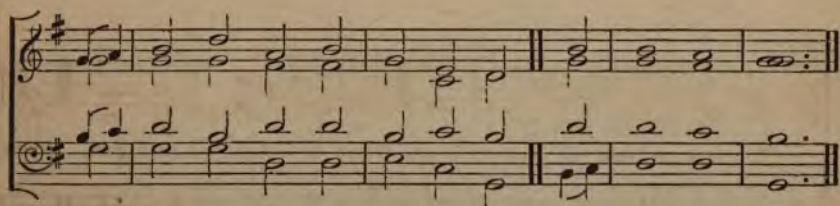
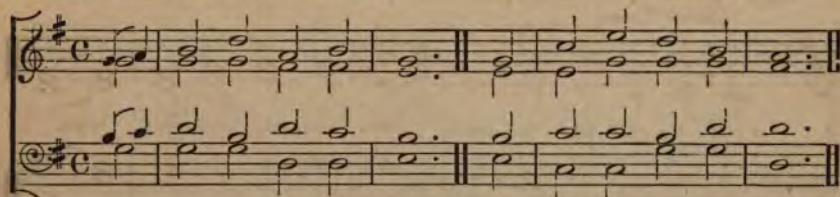
We seek our new, our bet - ter home, Where we our rest shall gain, Where

we our rest shall gain. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

- lu - jah! We are on our way to God, We are on our way to God.

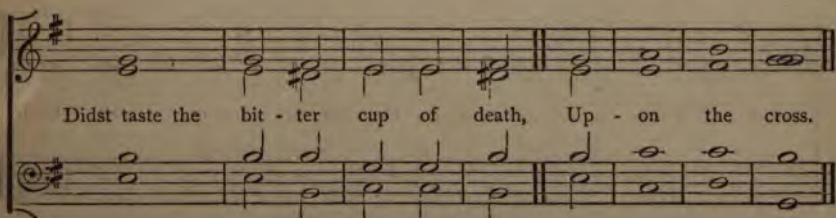
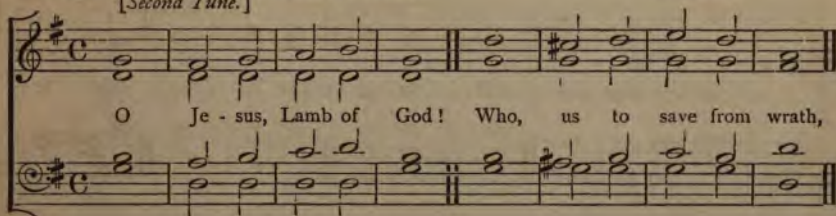
244 (HYMN 203, &c.) **Easton.**

6.6.8.4.



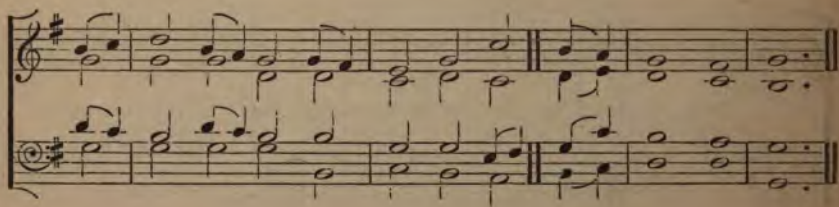
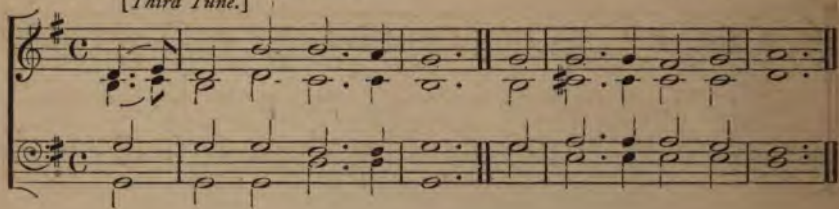
245 (HYMN 203, &c.) **St. Jude.**
[Second Tune.]

6.6.8.4.



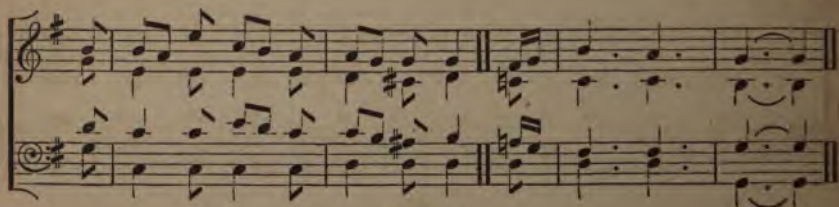
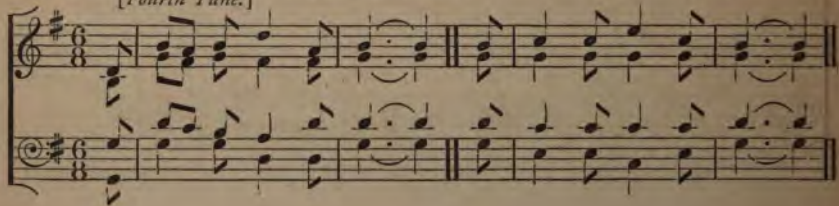
246 (HYMN 203, &c.) Auburn.
[Third Tune.]

6.6.8.4.



247 (HYMN 203, &c.) Gethsemane.
[Fourth Tune.]

6.6.8.4.



248 (HYMNS 238, 316, & 48, App.) **Priory.**

6.6.8.4. Double.

3/4. We are by Christ re-deemed; The cost—His pre-cious blood;

Be no-thing by our souls es-teemed Like this great good.

Were the vast world our own, With all its va-ried store,

And Thou, Lord Je-sus, wert un-known, We still were poor.

249 (HYMNS 238, 316, & 48, App.) **Westland.**

6.6.8.4. Double.

[Second Tune.]

The Fa - ther sent the Son, A ru - ined world to save ;

This system contains the first two staves of the hymn. The melody is in the treble clef, and the bass line is in the bass clef. The time signature is 6/8. The key signature has one flat (B-flat). The lyrics are written below the staves.

Man me - ted to the sin - less One The cross, the grave :

This system contains the third and fourth staves of the hymn. The melody continues in the treble clef, and the bass line continues in the bass clef. The time signature is 6/8. The key signature has one flat (B-flat). The lyrics are written below the staves.

Blest sub - sti - tute from God, Wrath's aw - ful cup He drained,

This system contains the fifth and sixth staves of the hymn. The melody continues in the treble clef, and the bass line continues in the bass clef. The time signature is 6/8. The key signature has one flat (B-flat). The lyrics are written below the staves.

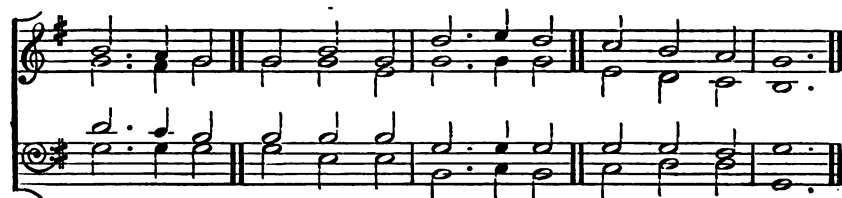
Laid down His life, and e'en the tomb's Re - proach sus - tained.

This system contains the seventh and eighth staves of the hymn. The melody continues in the treble clef, and the bass line continues in the bass clef. The time signature is 6/8. The key signature has one flat (B-flat). The lyrics are written below the staves.

250

Italian Hymn.

6.6.4.6.6.6.4.



251

Olivet.

6.6.4.6.6.6.4.



Glor y to God on high peace upon earth and joy

and with to man we who God's blessing feel

my name the

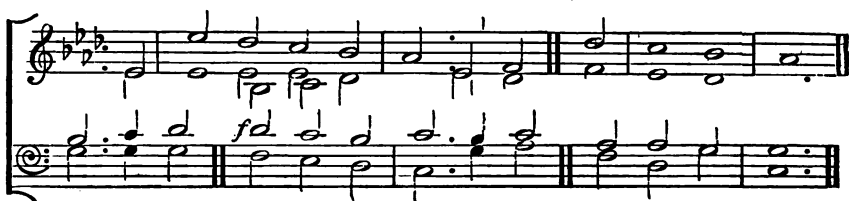
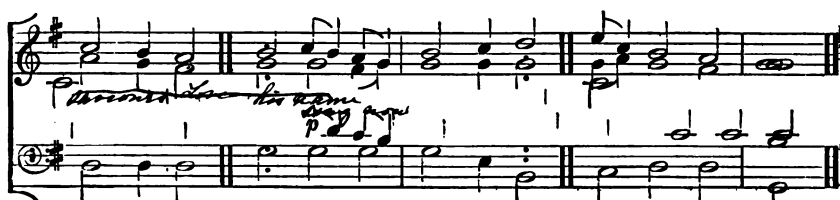
through Jesus his name all praise and glory to him

my name the

253

Gloria.

6.6.4.6.6.6.4.



254

Oak.

6.4.6.4.6.6.6.4.

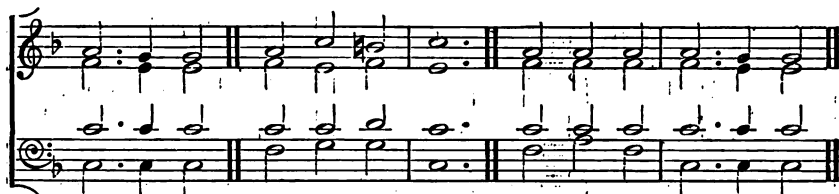
142



253

St. Nicholas.

6.4.6.4.6.6.6.4.



256

Bethany.

6.4.6.4.6.6.6.4.

hymn 180

First system of the musical score for 'Bethany'. It consists of a treble and bass staff in G major (one sharp) and 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics 'we are but strangers here heaven is our home earth is a' are written below the treble staff.

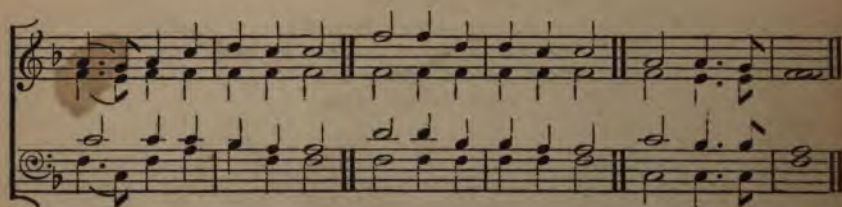
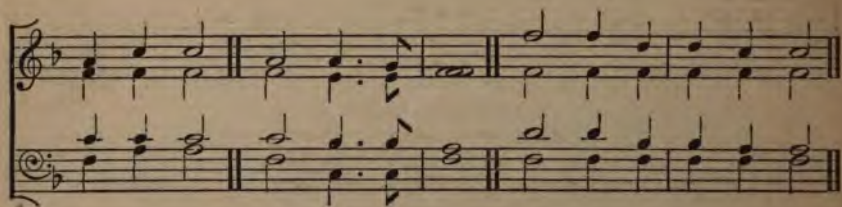
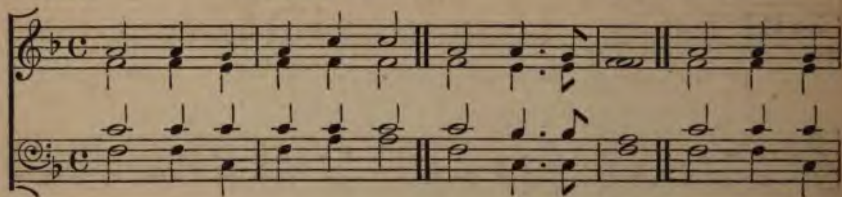
Second system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'desert dear heaven is our home danger and sorrow stand' are written below the treble staff.

Third system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'round us on every hand heaven is our father land heaven is our home' are written below the treble staff.

257

Happy Land.

6.4.6.4.6.6.6.4.



258 (HYMNS 260, 324, "Lord Jesus, come!" 4.6.8.8.4.

Slowly. & 76, App.)



2.

Lord Jesus, come !
Thine absence here we mourn ;
No joy we know apart from Thee,
No sorrow in Thy presence see :
Come, Jesus, come !

3.

Lord Jesus, come !
And claim us as Thine own ;
With longing hearts, the path we tread,
Which Thee on high to glory led :
Come, Saviour, come !

4.

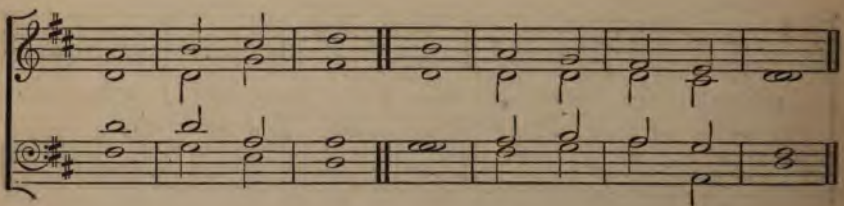
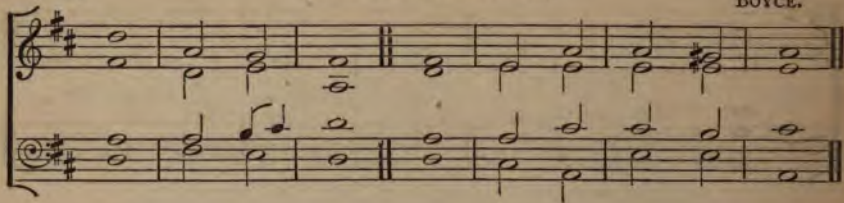
Lord Jesus, come !
And take Thy people home ;
That all Thy flock, so scattered here
With Thee in glory may appear :
Lord Jesus, come !

DOUBLE CHANTS.

259

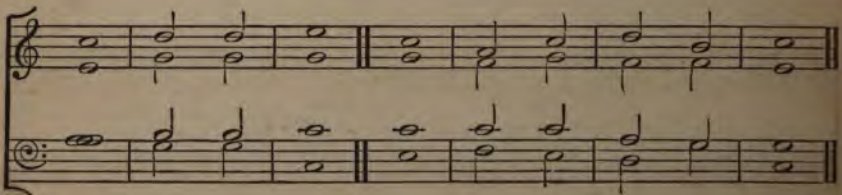
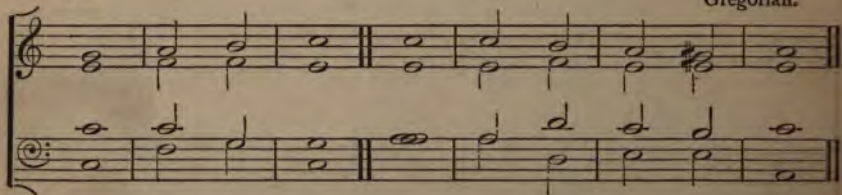
(Suitable for C. M. or S. M.)

BOYCE.



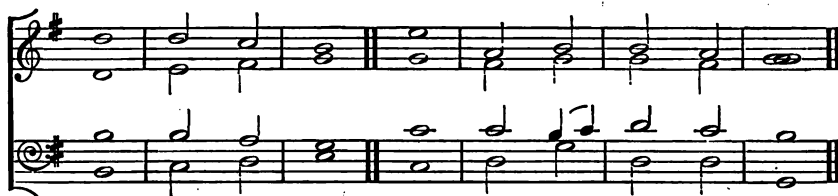
260

Gregorian.



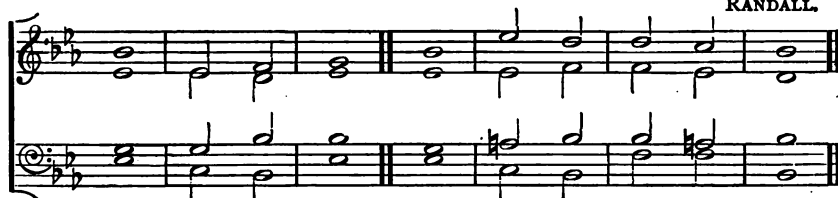
261

HAYES.



262

RANDALL.



DOUBLE CHANTS.

259

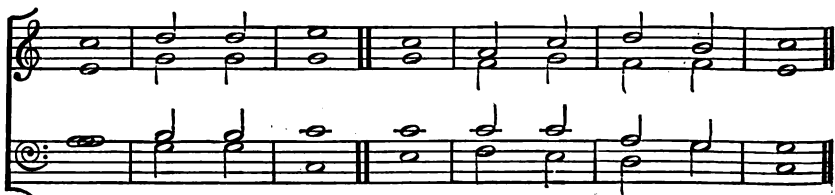
(Suitable for C.M. or S.M.)

BOYCE.



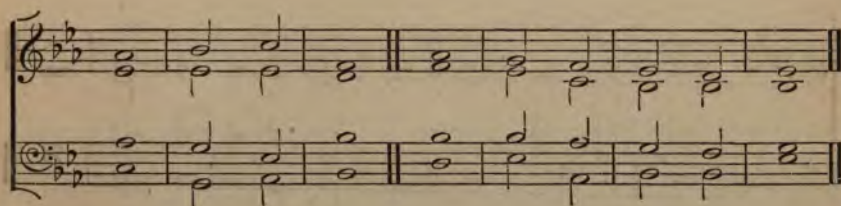
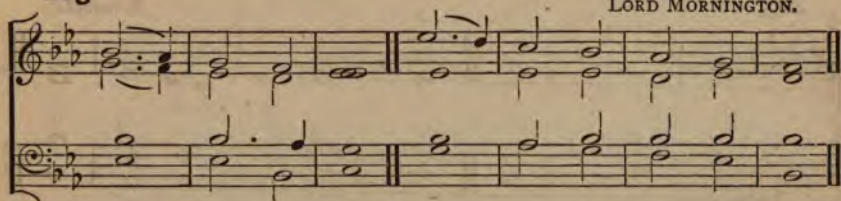
260

Gregorian.



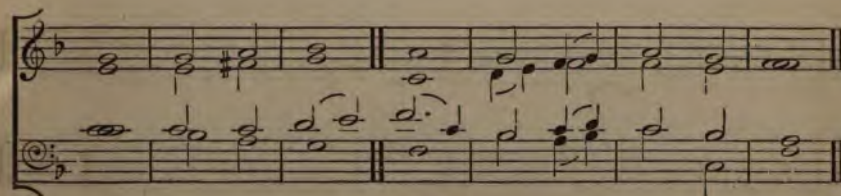
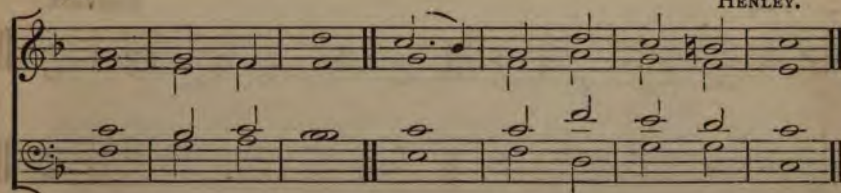
265

LORD MORNINGTON.



266

HENLEY.



263

RUSSELL.



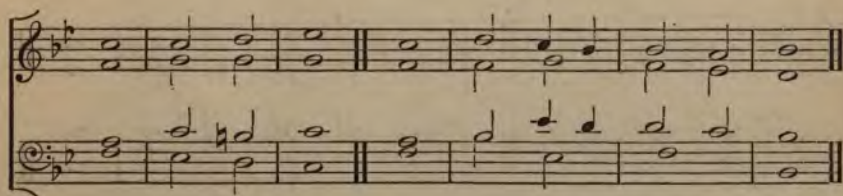
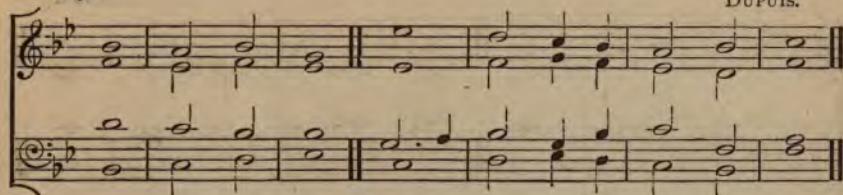
264

ROBINSON.



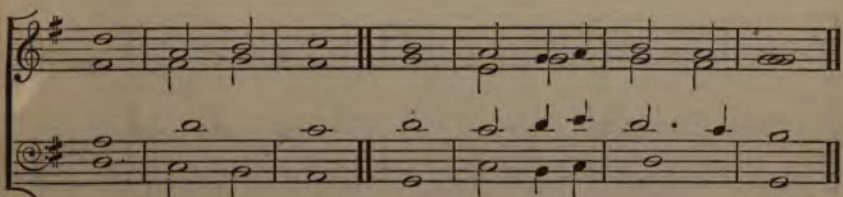
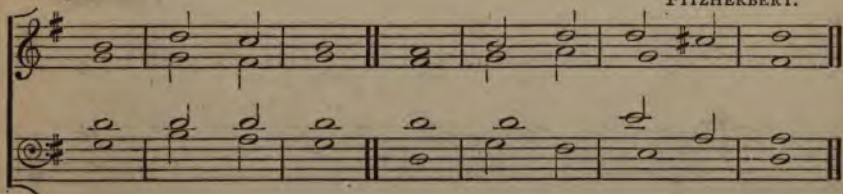
269

DUPUIS.



270

FITZHERBERT.



267

LAWES.



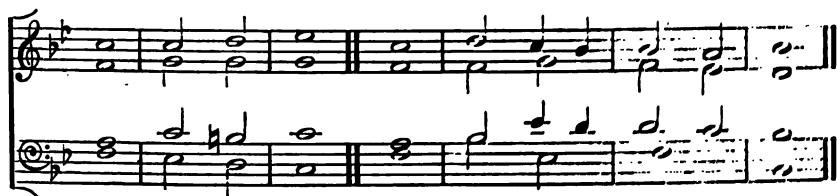
268

LANGDON.



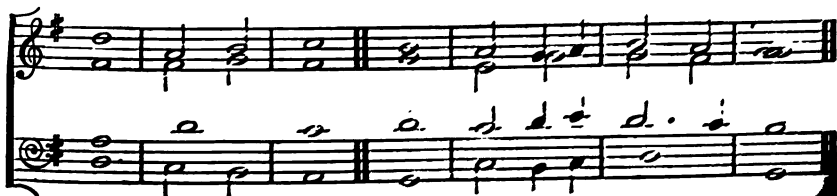
269

DUPUIS.



270

FITZGERBERT.



271

JACKSON.



272

CROTCH.



273



274

W. H. HAVERGAL.



275

American.



276 For S.M., 8.8.8.4., or 6.6.8.4.

TROYTE.





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